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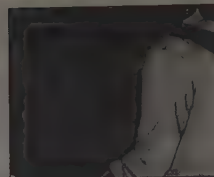
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THE STATE OF THE SCENE / 39

"Despite people saying that venues are hard to come by, I don't see any reduction in the number of shows here in Edmonton. In fact, I see just as many shows as there ever were." —Bryan Kulba, scene luminary

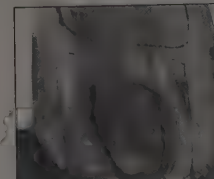
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"Any traveler to Lebanon in the last 30 years knows the sights of collapsed and dilapidated buildings preserved as a civil war reminder. However, this time I required the cabbie to remind me which buildings were mementoes of the civil war, and which were mementoes of last summer." —Omar Mouallem, *Vue* contributor

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KA-POW! / 15

"KA-POW! is an apt title overall. Behind nostalgic glee for imaginary realms, there's a sucker punch of unsettling complexity, of dreams that have the potential of nightmarish consequence." —Mary Christa O'Keefe, *Vue* reviewer

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"I was certainly aware of race, being from Mississippi. And LA was worse somehow, divided and Apartheid-like in many ways. In my neighbourhood, two or three of us couldn't walk down the street together without being harassed, being sent to jail for the least thing." —Charles Burnett, director

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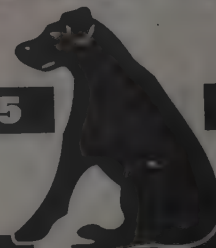
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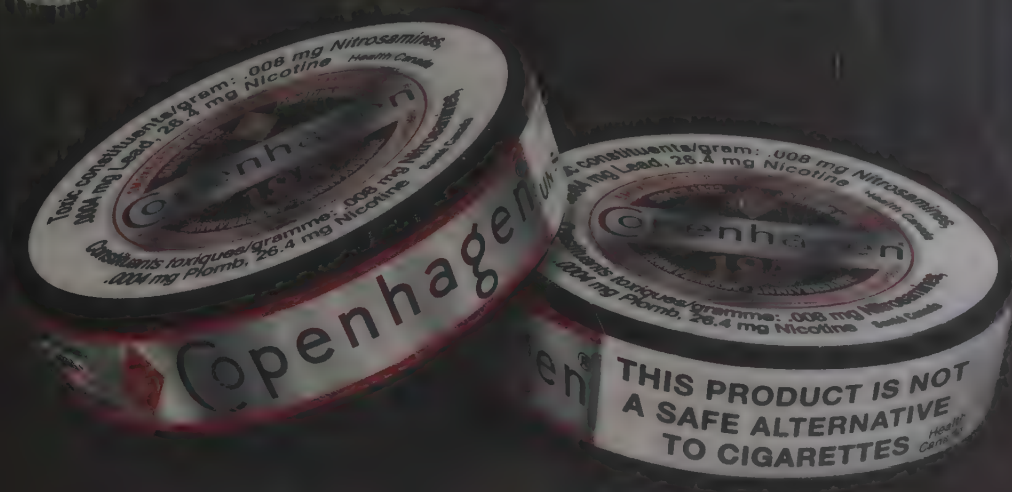
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Talking Turkey at the EU

ANDREW CISAKOWSKI / cis@vuwweekly.com

In a surprise early election to be held this coming Sunday in Turkey, Prime Minister Tayyip Erdogan and his mildly Islamist AK party are expected to cruise to victory, defeating a splintered secularist opposition. The real battle, though, may take place between the AK party and Turkey's meddlesome generals. The military views protecting Turkey's secularism as its utmost duty, and doesn't like the AK party's religious leanings. In April, the army hinted that, if Erdogan returns to power unopposed, another military coup (the fifth in Turkey's history) might be looming.

This is not good news for ordinary Turks. Erdogan's government has been the most successful in years—solid economic policy has resulted in strong growth and low inflation. Equally impressive are the judicial and constitutional reforms, leading to more freedom for minorities like Kurds and Armenians and trimming the military's power. So far the most polemic religious issue involves Mrs. Erdogan's choice to wear a headscarf in public, but this shouldn't really shock the military, as 55 per cent of Turkish women also wear one. The generals, however, fear that if the AK party gains the Presidency (elected by the Parliament), they may show their true extremist colours.

But in Turkey, Islamic extremism is not the major concern it may be elsewhere. Much more worrying is the growing trend of Turkish ultra-nationalism. These far-right groups are inspired by founder of modern day Turkey and ardent secularist Kemal Ataturk and his lingering cult of personality. In addition to disliking Erdogan's devoutness, many see him as an American stooge and dislike his catering to minorities. While the quasi-fascist NM party only rates 10 per cent in the polls, this nationalistic group makes up a lot of the urban elite and represents a continuing threat to Turkish democracy through the power they exert with the military.

It has been over four decades since Turkey first applied for membership into the European Union. Only this year did membership talks finally begin, mostly through Erdogan's hard work. But support for Turkish membership is low in most European countries and outright hostile in a few (like France). Not many expect the membership talks to bear fruit any time soon. Many Turks see this as a western prejudice against Turkey, and even the entire Islamic world. Continued exclusion only adds to the nationalist movement in Turkey. The best place to keep Turkey, whose democratic institutions could serve as a model for other Islamic countries, is close by. ♡

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LORD BLACK'S
LATEST
EDITION...



MAIL LETTERS

NEW GAY COLUMN GOES OVER...

Congratulations to Ted Kerr on his new column in *Vue*. Ted's recent piece ("There's gay, and then there's gay," Queermonth, July 12 - July 18) was a much-appreciated mature and articulate voice as compared to the previous columnist.

I found my experiences reflected in Ted's writing, having cut myself off from living life fully because of the fear that—as he aptly phrased it—neuters us. Presentation is everything and the "content of one's character" is diminished. Many late bloomers like myself present ourselves as something not true to our character in our quest to fit in.

I hope Ted can continue with this level of sublime writing. All the best.

NARRIN J. BRESNAHAN

...BETTER THAN NEW ARTS COLUMN

I commend Amy Fung on the courage it obviously takes to write a bi-weekly column ("Adding ears and eyes to Edmonton's art community," *Prairie Artists*, July 12 - July 18) on a subject on which she is clearly far from an expert. As an artist, it is always interesting, though frequently aggravating, to read how people think about art.

I should point out "a handful of pre-views per month" was NEVER "sufficient or even remotely satisfactory," and the addition of *Prairie Artists* does little to rectify this situation. It seems with art in Edmonton, the old saying could be updated: those who can, do, those who can't, teach, and those who don't have a clue one way or another, write about it.

Fung is right about a few things, though. "There is a real and diverse visual arts community here, but you would never know it from just absorbing media." Over the years, I have tried to engage several of the art writers in town (and some of their editors) in a dialogue on their "craft," which, as an artist, I take very seriously as public commentary on my profession. Unfortunately I have yet to meet the art writer, in this town, any, who takes it as seriously as I do. They may protest to the contrary, of course (although I doubt they would care to), but the proof is in their "writing."

What can one make of Fung's complaint that rag-writers like her "are often bound to covering the 'legitimate' shows up in commercial and artist-run galleries" other than to simply, loudly, call "BULLSHIT?" Clearly, the weeklies have never felt "bound" to cover so-called "legitimate" venues and have always found column-inches to spare for the latest café/hair salon show (especially if the artist is a member of their own inbred "scenester" clique). Besides: there are at least 27 public, private and artists-run galleries in the Edmonton area. Have Edmonton's "art writers"

really exhaustively covered these professional venues to such an extent that they must look to the naïve, amateurish offerings regularly found on, say, the walls of the Sugarbowl? Please...

Fung writes, "There are of course exceptions, like the installation-driven curation behind 'The Apartment Show' that occurred in the spring and the do-it-yourself graffiti posters of the 'Make It Not Suck' projects along Jasper Avenue." Rather than added dialogue, the poséur graffiti (which, ironically, DOES suck quite a bit) on Jasper contributes virtually nothing to an informed discussion of art. Rather, it merely presents the annoying noise of bewildered, whining whelps.

When it comes to art, there are more things in Edmonton, Alberta than are dreamt of in Fung's philosophy, and, fortunately, there are OTHER people thinking and writing clearly about art, more than just the Fung-and-Friends handful you read in these tawdry pages. You just have to know where to look. Elsewhere.

RYAN MACINTYRE

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vuwweekly.com). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.

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Going back to the 'Paris of the Middle East'

ONE YEAR AFTER A DEVASTATING WAR, BATTLE-SCARRED LEBANON SHOWS LITTLE SIGN OF GROWTH

OMAR MOUALLEM / omar@vancouverweekly.com

When we landed at Rafik Hariri International Airport in Beirut, none of the passengers applauded. From my past experiences, a safe landing is always met with clapping and a smattering of prayers from Muslims and Christians on board. But this summer they didn't have much to celebrate. In the past six weeks, four car bombs randomly rattled Beirut. Near Tripoli, in the Palestinian refugee camp Naher al-Bared, the Lebanese army continues to bombard the remaining Fatah al-Islam militia, now in their eighth week of conflict.

At the customs gate, 200 United Nations peacekeepers awaited to help with the admission of refugees, an unfriendly reminder of last summer's conflict. But still, the arrivals on my flight, mostly woman and children, were willing to risk their lives to see their families and spend another summer in Lebanon.

ON JUL 12, 2006, Hezbollah, a Shi'a political party and militia, fired missiles into Israel and illegally crossed the border, killing three Israeli soldiers and kidnapping two. The plan was not a new one: Hezbollah has successfully used hostages as tokens for decades, and it can even be said that their movement would've never taken off if they used other tactics. But Israel retaliated heavily from the sky, first taking out the bridge to the airport, then Hezbollah strongholds and other buildings and houses suspected to be harbouring the enemy. After 34 days of consistent bombing and shelling from both sides, Israel retreated without their soldiers and Hezbollah arrogantly emerged as the saviours of Lebanon. Hezbollah had not received this much notoriety since driving out the Israeli occupation in 2000.

Although their support among the Lebanese population has waned in the last 12 months, many people still revere Hezbollah. As a result, many Lebanese—not just Shi'a, but of all religions—are supporting the Hezbollah cause. On the anniversary of what they declared a "victory" against Israel, Hezbollah held a weeklong street festival in the Shi'a town of Baalbeck. At the face of the famous Roman ruins, there was a trade fair with weapons and insider photography. Outside the famous tourist site, merchants aggressively peddled

NEWS INTERNATIONAL

Hezbollah shirts, hats, and flags.

But to say that the Shi'a themselves are on a power trip is not fair. For centuries they were an oppressed minority, forced into slums that didn't even have electricity until the mid-1980s. For the first time ever, they are being taken seriously.

In an East Beirut suburb, the faces of Hezbollah martyrs killed in 2006 are erected below every streetlight, reminding people of who fought back. But, of course, there are no posters of the 1000-plus civilians who died as a result of their war. Those pictures would stretch from East to West Beirut.

Regardless of Hezbollah's renewed popularity, no face is more frequent than that former Prime Minister Rafik Hariri, who met his death in 2005 when either a suicide bomber or a wireless car bomb (authorities remain uncertain) killed him. Aside from the thousands of posters in car and shop windows and those used as curtains in many homes, his gentle face adorns the public roads and highways. In preparation for the UN commission's upcoming trial for the suspected killers, the parliamentary government has erected thousands of billboards next to mineral water and designer jeans advertisements. In Arabic, they say, "The trial of a Lebanon."

AT THE AIRPORT, I HOPPED into a taxi and headed to the hotel. Like always, cars recklessly slid back and forth between lanes, manoeuvring in ways that would get their licenses revoked in Canada. Now, however, their steering was constrained by congested roads. With the Airport Bridge being reconstructed, cars detour around the rubble and cement trucks slowly rebuilding.

Any traveler to Lebanon in the last 30 years knows the sights of collapsed and dilapidated buildings preserved as a civil war reminder. However, this time I required the cabbie to remind me which buildings were mementoes of the civil war, and which were mementoes of last summer.

At the Hotel Grande Versailles, I saw where Lebanon was hit hardest. Since the Golden Age of the '50s and '60s, when cruise ships "discovered" Beirut's East-meets-West virtues, Beirut's best infrastructure was tourism. The industry vanished during



the '80s but reemerged in the '90s; before last year's war it was thriving. As one woman told me, "Two days before they started [fighting], my family went to Beirut. And in all of downtown, and we couldn't find a single table for eight!"

A week later the tourists scrambled on boats to Cyprus or roads to Syria.

Now the four-star Grande Versailles was empty. I was the only guest in a 14-floor building. I was happy to have saved 50 per cent, but disappointed to learn my cable and telephone wasn't functioning. I asked the receptionist-cum-owner and he shamefully admitted they couldn't afford to keep the phone and cable lines. Also, the classy restaurant that once served eaters from every continent was shut down, the empty, dusty seats starved of customers

WITH SO MUCH TIME to pass, I contacted my friend Nour and we hit the popular Hamara Street to shop and smoke nargila (a hookah, for the uninitiated). I sensed a general apathy from Nour. Born in the last throes of the civil war, war is, to her, as Lebanese as the cedar on the country's flag. As with the locals who still marched up the streets with shopping bags in hand, this was life, and it must go on. Embedded in the laissez-faire economy of Lebanon is this insurmountable desire to spend money no war could ever stop.

But "the 24-hour city" seems vivid in comparison to previous summers. Not even an optimist could call these

streets half-full; they are half-empty. Although it was a Tuesday, weekdays are no excuse to sleep on the city's nightlife, a scene that once attracted such disparate party goers as 50 Cent and Osama bin Laden (in his adolescence, of course, before he traded bellbottoms for a Kalashnikov).

Lebanon's economy has been unthreatened. As always, a big fraction of their GDP comes from émigrés wiring money back to their families. Middle-class working men like my uncle Nasser don't know where their next job is coming from. A second-generation house painter, Nasser has worked, between March and June, a total of eight days. To compensate, he bought a small school bus. But there's no school in the summer.

With a failing economy and a stagnant government with two branches refusing cooperation, it seems inevitable that Lebanon will be thrust into another civil war. For Nour, her sisters, and mother, they are on constant standby to move to Nigeria with her father. "Just in case," she said.

THE NEXT MORNING, NOUR and I drank overpriced Nescafé at a beach restaurant on the Manara Strip, a part of Beirut known to many as a safe zone. Safety or not, it attracted few people. The swimming pools were dry, and the water slides thirsty. Save a few elderly fishermen at shore, we ruled the beautiful landscape.

Afterwards, I checked out of the hotel and boarded a bus to Kab Elias, where my family awaited my arrival.

Kab Elias is a Sunni-Muslim and Maronite-Christian community untouched by last year's war and barely grazed during the civil war. Small but densely populated, conservative and family-oriented, it is the epitome of a Lebanese community. But even they have their war stories.

Khadeja Mourad was nine months pregnant last July. Fearing the situation would worsen by the time she went into labour, she arranged for a caesarean operation at the closest competent hospital, out of town. Travelling through closed roads, she finally made it. "There I was on the hospital bed while my husband and little brother are on the rooftop watching the bombs."

Her 15-year-old brother remembers the war in a strange, fond way. "It was cool," he said. "Everyone was in the streets smoking nargila." With the roads to the regular party towns blocked, the citizens could not put to rest their social urges and took to the streets and rooftops. They watched the spectacle as if they were taking place on the other side of the world.

My friend Hassen described the scene as looking like "reverse fire works."

"You'd see the lights drop, wait then boom!"


UPON ARRIVING IN KAB ELIAS, my family and I ate sweets and drank Turkish coffee so strong it uprooted my insides. The muted TV was a background image in the living room until the program was interrupted for breaking news, when it became the centerpiece.

The videographer aimed his lens at a chunk of burnt flesh on the concrete. He panned up and, through the haze, pointed to a yellow and black billboard. It read NEIMEH SPORTING CLUB. My heart sank.

Not seven hours ago, Nour parked her car across from that billboard, and we climbed out. We walked down the now-lacerated pathway to where we drank Nescafé on the shore, while the wanks faintly spit on us from over the rocks.

The explosion was from a wireless bomb placed on the SUV of anti-Syrian MP Walid Eido. It killed him, his son, two of his bodyguards and six civilians. On top of the 10 deaths, 21 more were wounded.

PHOTOGRAPH BY TOMMY TAYLOR



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New documentary investigates Alberta's ongoing housing crisis

CHLOE FEDIO / chloef@viveweekly.com

The lack of affordable housing has been big news in Alberta since 2006. Skyrocketing rents and the conversion of low-income housing into luxury condos is landing more and more people in shelters or on the streets.

Bridge to Community: The Affordable Housing Crisis in Alberta, a documentary by Brent Spiess, takes an in-depth look at the housing issues in Calgary and how the boom is leaving some people behind. But while Calgary is the film's focal point, Spiess hopes that Albertans in general can benefit from the film and connect with the issues presented.

"We think the issues here are pretty much the same as they are in Edmonton or Grande Prairie or Red Deer or Fort McMurray," Spiess said.

In May 2006, the average price of a resale home in Calgary was \$358 214,

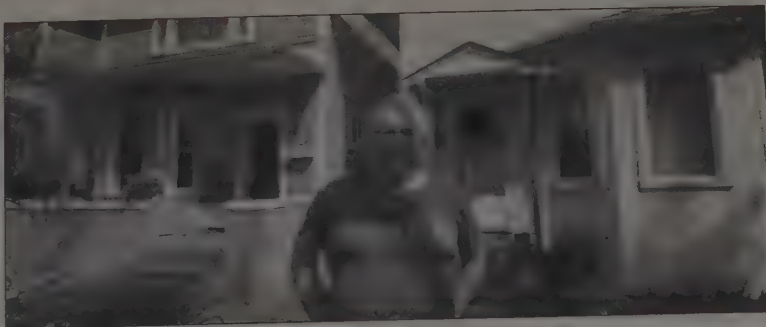
DOCUMENTARY

SUN, JUL 22 (2 PM)
**BRIDGE TO COMMUNITY:
THE AFFORDABLE HOUSING
CRISIS IN ALBERTA**
DIRECTED BY BRENT SPIESS
METRO CINEMA, \$10

up 43.6 per cent in one year. Similarly, Edmonton experienced a 22.9 percent increase that same year, as average sale prices hit \$242 936. The market has had a tremendous effect on renters, and it was in this context that Spiess began the year-long process of making his documentary.

Over the course of filming, Spiess exposes how the situation is growing even more dire. In June 2006, Calgary city staff estimated there were 50 000 illegal basement suites and granny flats in the city, as Calgarians took it upon themselves to transform single-

family dwellings into homes for multiple tenants. Allowing more secondary suites is one of the proposed solutions presented by experts in the documentary.



SPIESS FOLLOWS ACTIVISTS and struggling renters around Calgary as they attend public meetings to vent their frustrations over the lack of affordable housing. Members of the provincial and municipal government are often there to listen. New Democratic MLA Ray Martin and Alberta Liberal leader Kevin Taft are also featured in the documentary.

Spiess talks to experts, activists and ordinary people alike, making the film at times a little confusing to follow, as the camera jumps from new face to new face and from location to location. But Spiess explained that the large number of people in the documentary allows a greater understanding of the issue—especially the inclusion of individuals actually affected by the crisis.

"It's a better reflector, because experts have really great knowledge of everything, but they don't always have the street view," Spiess said.

Spiess works to breakdown the stereotype that homeless people are at fault for their situations, emphasizing that half of people living in shelters in Calgary are actually working and making money but just can't find an affordable place to live.

It's no surprise that the film sharply criticizes the gentrification of Calgary neighbourhoods and the subsequent loss of diversity in these communities as the rich and poor become increasingly stratified. Spiess was working

on a documentary about these very issues facing members of the Inglewood community in Calgary (the final product, *Inglewood: Struggle for Community*, was released in 2004) when he was inspired to tackle the growing housing crisis as a separate issue. But the issues can't help but overlap.

"In Inglewood, what was once a very rich, diverse population of people that included railway workers and architects, and there used to be a lot of artists that lived there, but that has changed dramatically in the last four or five years, because there's only a certain strata of people that can live here," he said. "And that really changes the real quality of the community."

Many of the suggested solutions are neither new nor groundbreaking, but Spiess stresses that government regulations, such as instituting rent controls and putting a moratorium on condo conversions, could be instituted immediately to curb the housing crisis in the short-term. The film also suggests some long-term strategies, like a government housing plan that can be reviewed over time as circumstances change.

The documentary will screen at the Metro Cinema in Edmonton this Sunday, with Spiess in attendance to answer questions after the screening. This is the second version of the film: *Bridge to Community: The Affordable Housing Crisis in Alberta*, first premiered in Calgary last month. ♥

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CONTINUED FROM PREVIOUS PAGE

The blast was big and not contained to just the car itself. It took out the cars around it and a rental store for fishing equipment, spilling fire and cement onto the bumper cars behind it. The general opinion is that Syrian Intelligence, in cahoots with President Lahoud, were responsible.

Within days, billboards of Eido and his son were propped across the highways. Outside Aalal, a Shi'a town, the Eidors' faces were vandalized with spray paint, cow manure and bullet holes.

THE DIVISIVENESS OF Lebanon is nothing new. Rooted in conflicts between families, tribes, religions, militias and

political parties, the only thing that makes it different now is how upfront they are about it. On Mar 8, 2005, Hezbollah and two pro-Syrian parties merged to form "March 8." Six days later, the Future party (headed by Rafik Hariri's son Saad) merged two allies to make "March 14." This has made it incredibly easy for Lebanese to take a side. So they have, and those sides are now clashing.

There was a time when people said, "Lebanon is the Switzerland of the Middle East" and "Beirut is the Paris of the Middle East." But "is" became "was": Lebanon's Golden Age lays forever in the past tense. With the files on Hariri's death now opened and investigated and another presidential election in September, it is the common belief that things will only get worse before they get better. ♥

North Korea's nukes still bring in plenty of money for nothing

COMMENT

DYER STRAIGHT

GWYNNE DYER

gwynne@vancouverweekly.com

North Korea has shut down its one nuclear reactor and the associated plutonium reprocessing plant, and a team of inspectors from the International Atomic Energy Agency has arrived in Yongbyon to seal the equipment and oversee the decommissioning process. Pyongyang has promised to deliver a list of all its other nuclear facilities within a few months, and then the real haggling will begin.

Does North Korea really have a separate uranium mining and enrichment programme, as the American Central Intelligence Agency has alleged? What happens if North Korea's list doesn't include any information about that? How many bombs has North Korea built, apart from the one that it tested last October, and what happens to them now?

The arguments can go on for years. The arguments *will* go on for years, because that suits Pyongyang's purposes, but we really didn't have to start the discussion from this far back. There didn't have to be any North Korean nuclear weapons at all. Indeed, there wouldn't be if arguments had not been replaced by threats and ultimatums five years ago.

The main problem was the "mercurial" North Korean leader, Kim Jong-Il. Or rather, it was Kim's image in the West as an unpredictable, half-crazed megalomaniac whose dream was to rule the world or, failing that, to blow it up. The 2004

film *Team America: World Police*, a somewhat eccentric puppet-based study of the interactions between foreign policy and the intelligence services in the United States, captured the prevailing Washington view of Kim Jong-Il so perfectly that I take the liberty of quoting briefly from the script:

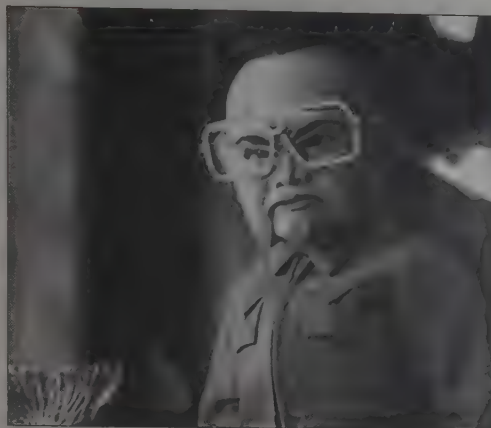
Kim Jong Il: [to terrorists on a giant monitor] Who's responsible for bringing up Panama?

Terrorist: We were upset about Cairo. Kim Jong Il: Goddamnit, how many times do I have to tell you? You don't use the WMDs until you see the signah! I have worked ten years on this pran! It is a very precise, and a complicated pran! I am sick of you terrorists fucking it up! Now take the weapons where I told you and wait for the goddamn signahr this time! Goodbye!

[shuts off monitor, and cools down]

Kim Jong Il: Why is everyone so fucking stupid?

THIS WAS THE IMAGINARY monster President George W Bush had in mind when he included North Korea in his famous "axis of evil" (aka "regimes to be overthrown") in early 2002. Then John Bolton, his Undersecretary of State for Arms Control and International Security, pulled the plug on the ongoing negotiations in which North Korea traded abstention from a full-scale nuclear weapons programme for badly needed gifts of food and fuel from its neighbours. So Kim decided that he actually had to go nuclear this time to get their attention.



What the Bush gang didn't realize (although everybody else did) was that Kim Jong-Il is not crazy. He does not yearn for immolation in the fireball of an American nuclear weapon, so he has no actual plan to attack anybody else with nuclear weapons. But he learned from his late father that blackmail works: threaten to build nuclear weapons, and your neighbours will bribe you not to.

Kim Il-Sung got exactly that kind of deal in 1994, and it was still in effect when Bush came into office although nei-

ther side had kept all of its promises. Kim Jong-Il needed a new and better deal, because his country's economy was in even worse shape than it had been in the '90s, so he began hinting about nuclear weapons again. Crude tactics, certainly, but not new or hard to understand. And instead of buying him off with some more fuel and food, the Bush administration put him on a hit list and broke off negotiations with him. So Kim carried out his threat.

There was an abortive "Framework

Agreement" in 2005 in which North Korea promised to stop its nuclear program in return for supplies of food and fuel, the establishment of diplomatic relations with the United States and an American pledge not to attack North Korea. But the deal was immediately undermined by the US Treasury Department's apparently uncoordinated action in freezing North Korean funds in foreign banks because of suspicions that Pyongyang was counterfeiting US dollars. That was never proved but it took another two years to unravel the mess.

It was only after North Korea actually exploded a nuclear weapon last October that the Bush administration was persuaded to abandon its obstructive behaviour and sign onto a binding agreement with Pyongyang.

"North Korea had less than 10 kg of plutonium in 2002," South Korean chief negotiator Chun Yung-woo told David Hearn of *The Guardian* in Seoul last weekend. "Now they could have as much as 50 kg. In other words ... we are not going back to the status quo ante. We are restarting from a much worse position."

We have a long way to go before we undo all the damage that (John) Bolton and his like have done to the process of denuclearising the North."

But at least they have started to clear up the mess. ♥

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in Vue Weekly.

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ISSUES

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organization they represent or of Star Weekly.

When 'public interest' is anything but

RICARDO ACUÑA / ualberta.ca/parkland

The mission statement of the Alberta Energy and Utilities Board (the EUB) is "To ensure that the discovery, development and delivery of Alberta's energy resources and utility services take place in a manner that is fair, responsible and in the public interest."

Plastered atop their web-site, and on top of all their publications, is the slogan "Working with Albertans".

In a province whose economy has become completely dependent on the development of its energy resources, and in the midst of an arguably out-of-control boom fuelled almost entirely by those same resources, those are not only lofty sentiments, but absolute necessities.

The market place is not concerned with the well-being of Albertans, nor in ensuring that our province, economy and environment are sustainable and viable over the long term. The market's only concern—its *raison d'être*—is the maximization of profit.

If our collective human experience since the dawn of the industrial revolution has taught us anything it is that, more often than not, single-minded focus on the maximization of profit can wreak havoc with the well-being of people and the communities where they live.

This is where government is supposed to step in. In an electoral democracy, citizens elect government representatives to govern and advocate on their behalf. As such, the only concern of government—its *raison d'être*—is the collective well-being of the people it represents.

This is the origin of the term "public interest"—the understanding that the collective good and well-being of the whole in any society (the public) should take precedence over the prosperity and well-being of any single individual (the private).

In a market economy, according to theory, this should yield some type of balance—corporations will seek to maximize their profits, while governments will only allow them to do so to the extent that it does not damage the public interest.

In Alberta, when it comes to that portion of the market dedicated to energy resources, this is the essence of the role of the EUB—to ensure that no development happens which may result in net damage being done to the public interest. By assessing the development plans of corporations in the sector, weighing the win-loss of the proposed developments to the public interest, and approving or rejecting the plans as appropriate, the EUB is meant to ensure, on our behalf, that our needs and well-being are being considered and represented vis-à-vis the market.

That is why the words "fair, responsible and in the public interest" are so key to the EUB's supposed role, and why it is critical that they "work with Albertans" to determine where that public interest lies.

UNFORTUNATELY, IT SEEMS the EUB has lost sight of that mandate. At the very

least, their definition and understanding of the term public interest has become corrupt and turned on its head.

Their recent decisions to lock citizens out of "public" hearings on the proposed development of a 500 kV power line through the middle of the province, and their hiring of private investigators to spy on those very same citizens, speaks volumes about whose interest the EUB thinks it is meant to be defending.

Of course, the EUB does not exist in a vacuum. Because the term "public interest" is not explicitly defined in any of their regulations, the only benchmark they have for determining what is in the public interest can be found in the general direction and vision of the government which appoints them. And that government has made it crystal clear that, in their minds, whatever benefits the corporations in Alberta's energy sector is in the public interest, and what benefits those corporations is unfettered gold-rush style development at all costs.

Given that context, it should not come as a surprise to Albertans that EUB has come to understand its role as doing whatever is necessary to ensure that the citizens of Alberta and their needs do not

At the very least, their definition and understanding of the term public interest has become corrupt and turned on its head.

get in the way of the maximization of profits by the energy sector. This was confirmed when Premier Stelmach first found out about the hiring of private investigators and went out of his way to defend the actions of the EUB. It was not until the media, the public, the opposition and even his own ombudsman responded with outrage that he decided to launch an investigation of the EUB's actions.

But the problem is not the EUB. The problem is a provincial government that has abandoned its responsibility to govern on behalf of the citizens of Alberta and promote their interests. The problem is a provincial government who has chosen instead to govern based on what is in the private interest of the corporate energy sector.

It will be up to Albertans to assert loudly and clearly that the role of government is not to feed us to the private sector, but rather to protect us from it. Until that happens, and we are able to get the government working from the right priorities, then no amount of investigating or tweaking the EUB will bring about the changes we need. ▀

Ricardo Acuña is Executive Director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

Don't tell my inflammation, my achy-breaky inflammation

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@viveweekly.com

Achy and stiff for no apparent reason—visiting the chiropractor often enough to arouse suspicion in my husband—I finally stopped putting it off and decided to visit my alternative healthcare provider. Piece of cake, I learned, nothing more than inflammation run amok, inflammation that is very common and, at this point, very reversible.

It's common because the things that cause inflammation—all kinds of inflammation—are common. We're chronically too busy. We're troubled by chemical and food allergies. We're still surrounded by trans fats (for those of us who long ago ditched the margarine, these are still ubiquitous—and, most disappointingly—still found in those delicious-looking goodies on the pastry shelves at the cof-

fee shops). We consume an abundance of refined carbs, which promote the production of inflammatory chemicals. And most of us are starved for anti-inflammatory B vitamins, magnesium, and omega-3s, and drowning in omega-6s (from the also-ubiquitous margarines, corn, safflower, soy and sunflower oils).

Another frequently overlooked but major player when it comes to inflammation is gluten intolerance, which many insist is infinitely more common than we think, especially among women over 30. And now that ignored or overlooked celiac disease (which is a gluten allergy) has been linked to an increased risk for schizophrenia, it's time to pay serious attention to the messages our bodies are sending.

Celiac disease doesn't directly cause schizophrenia, of course, and schizophrenia has hundreds of potential causes, according to Dr William Eaton, lead researcher on recent research pursuing

the schizophrenia-celiac link. But ignored celiac disease damages the small intestine and makes it difficult for the body to absorb nutrients such as essential fats, calcium, iron, and certain B vitamins, and it can cause a pile of other trouble.

avoiding gluten if you have an intolerance, but there are also wonderful alternative medicines: high quality concentrated omega-3 supplements, B vitamins, magnesium, and glucosamine sulphate.

Users (myself included) find these sup-

pliments work like magic (better than Advil), though only when they are concentrated enough (the kind that are sometimes only available through alternative health professionals). Omega-3s reduce inflammation by reducing production of inflammatory compounds secreted by white blood cells. And glucosamine sulphate renews tendons, ligaments and

cartilage between joints (and, as a bonus, skin, nails and bones.) Fish oils also, by the way, reduce more than joint inflammation—they reduce high blood pressure, which affects one in four of us (nine in ten if we live to age 80), and can be deadly, causing heart attacks, strokes, and kidney damage.

I'm thinking that, since it's impossible to completely avoid all potential sources of inflammation (not desirable, of course, as forbidden fruit becomes the much more desirable) those alternative nutraceutical approaches should be the first line of therapy for high blood pressure and inflammation and for a pile of things ailing our joints, hearts, brains and the like.

That and ditching the stress and the hostile people in our lives and filling the free space with a walk, or a nice tall cool drink, some dance music and good friends on the patio. Not exactly a tough pill to swallow, is it? ♥

It's common because the things that cause inflammation—all kinds of inflammation—are common. We're chronically too busy. We're troubled by chemical and food allergies

among them being a number of inflammatory processes.

ACHY, INFLAMED MUSCLES and joints are not something that ought to be masked—it is far better to reverse and avoid these types of problems. And the cure is multi-pronged—altering sometimes-hard-to-alter eating habits, of course, and

plements work like magic (better than Advil), though only when they are concentrated enough (the kind that are sometimes only available through alternative health professionals). Omega-3s reduce inflammation by reducing production of inflammatory compounds secreted by white blood cells. And glucosamine sulphate renews tendons, ligaments and



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GAMES INFINITE LIVES

DARREN ZENKO
infiniteives@newweeklv.com

Now, here's some classic boss progression. It starts with some doofus with a shotgun and his little troop of bulletproof-but-stabbable armored dudes, then the next thing you know you're machine-gunning a submarine to death. A guy with a laser beam, a Russian-looking helicopter, an evil-general who tries to keep you from rescuing the President by hucking boomerangs at you... *Bloody Wolf* is truly old school, post-Vietnam nostalgia style. Straight out of 1990, ass-kicking, POW-rescuing commando action with all the motorbikes, flamethrowers and Muscle Emphasis Tablets you can handle, and this time all the boys are coming home...

Downloading Wii Virtual Console games can be kind of a bad habit, the digital equivalent of buying too many useless souvenirs. Because, honestly, as sorta fun as a game like *Bloody Wolf* can be, and as much as I'm enjoying reliving my time as a Radio Shack drone playing TurboGrafx at the front of the store were shoplifting the place clean, most VC games are exactly that: kitschy mementos, digital tchotchkes gathering electronic dust in a virtual closet. My VC list is choked with junk that was fun/funny for a couple of minutes and will never be played again, thousands of Wii Points (to think in terms of real dollars is to invite despair) I'll never get back. I mean, *Urban Champion*? That's the gaming equivalent of a beer helmet with BANFF, CANADA printed on it.

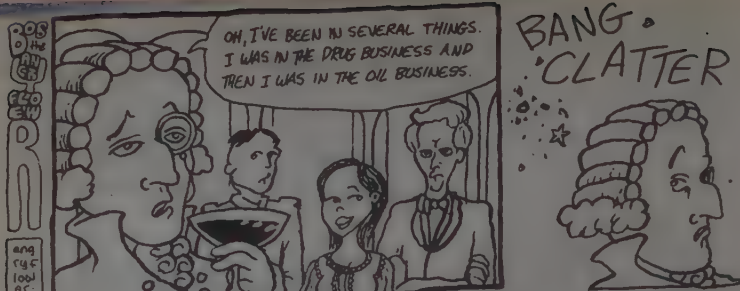
My retreat into *Bloody Wolf*, though, was something in the way of self-preservation, a reflex reaction to the unstoppable online barrage of next-gen gaming pornography streaming out of last week's Electronic Entertainment Expo. Stripped down from the bloated carnival of geek excess it had become, the new E3 is now completely focused on maximizing the games industry's PR signal-to-noise ratio, getting their message to pass as cleanly as possible through the press and into the minds of gamers.

AND THAT MESSAGE—or, the message's final form once it's decoded and translated by the fanboy brain—is "Oh my god oh my god oh shit oh holy shit YES. WANT." I had invitations to attend, but I thought I'd still be day-jobbing it and so declined; instead, I sat semi-employed in my basement refreshing four different blogs five times a minute, and I could still barely keep up.

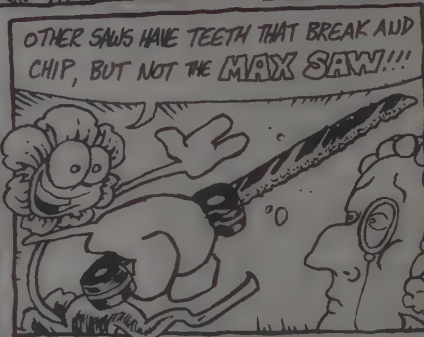
Pre-E3, the Entertainment Software Association of Canada kicked out a press release naming 2007 the Year of the Lapsed Gamer, based on the results of their recent Ipsos-Reid study that showed 38 percent of Canadians having a game console in their household, and the same percentage having played video games four weeks prior to the survey. The idea is that folks who used to rock the *Donkey Kong* or whatever are now returning to gaming, maybe pulled along by their kids or sucked in by the increasingly ubiquitous time-sucking voraces of so-called "casual" games.

But if 2007 is the Year of the Lapsed Gamer, we ought to look at the phrase from the other direction: not dropouts coming back, but the faltering legions of the formerly hardcore who are still gaming—but gaming less and differently. Time was, Joe Gamer would graduate from college into Adult Life and shelve his SNES until garage sale time. That attrition is coming to an end; gamers are staying gamers, but their needs are changing. I saw a lot of awesome shit come out of E3, but what I really want is material specifically addressing this group, a group I'd be firmly within if I didn't have this gig. What we go for is Hardcore Casual—games that require the skills we developed over years of all-night FPS gaming and hundred-hour RPGs that aren't baby-cakes widgets for Grandpas and Soccer Moms but which can be rocked in brief yet satisfyingly complete chunks.

And so, here I am with *Bloody Wolf*. Zero spiritual investment, minimal cash investment, instantaneous learning curve and screen after screen filled with bullets, boomerangs, lazerbeams and missiles. Hardcore Casual for the gamer lapsing back to simplicity, refuge from the oh holy shit megablockbuster. ♥



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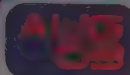
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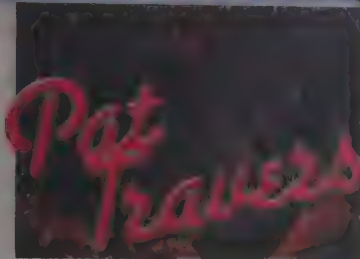
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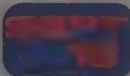
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HIGHLANDS EATERY PROVIDES MORE THAN JUST BRUNCH

CHRISTOPHER THRALL / dish@vancouverweekly.com

I lived off Whyte Avenue in the early '90s. I bought my coloured Doc Martens and earrings at Divine, *The Rocky Horror Picture Show* had reopened at the Garneau on long weekends and a new pub called the Black Dog was attracting a sizeable following.

Under an onslaught of shoppers during the day and binge drinkers at night, the area transformed. That soul coalesced around a couple of other spaces in the city. Its roots found purchase in the fertile soil of 124th street, north of the gay community's dominance of the west end of Jasper Avenue. Art and design stores popped up and a specialty-tea shop opened to service the gallery-goers of the area. However, commercialism is starting to make inroads into the area already. It's about time to find another place for local bohemians to eke a meagre living from the truly arts-loving trend-setters of Edmonton.

These were my impressions as I ambled around the Highlands area along 112th Avenue east of Gretzky Drive. We were waiting for a table to vacate at *Bacon*, the latest in a series of buzzy restaurants opening in the city. They didn't take reservations for the brunch rush and we had about 15 minutes to kill. My little family entered Madsen Flowers across the street to browse through some locally-made art and gorgeous flower arrangements.

BRUNCH

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When my wife mentioned that we were waiting for a table at Bacon, the owner strongly recommended the omelette and wrapped a free Gerber daisy for our daughter to take with her. The feeling of warm welcome was such a refreshing change from stores where the cash transaction is king.

WE CROSSED THE STREET again to enter the tiny restaurant. Bacon offered only eight tables plus a window bar and an alleyway patio that offered another four spots. All were taken on this hectic Sunday brunchtime. Regardless, the rushing waitress and busy chef were just as welcoming and friendly as the florist. The chef chatted with my daughter, asking her favourite ingredients and promising to make her a special chicken omelette for her lunch.

We were smiling as we took our table against the back wall. As my wife distracted our daughter with the menu, I glanced around at the unassuming eclectic décor. The whole seemed to be the result of watching inexpensive restaurant makeover shows, with bold Ukrainian patterns blown up and mounted on the black walls. The thin-framed chairs were



comfortable, but I envied my wife her seat on the black vinyl banquette.

I looked over the menu, purely out of professional interest, since I had already decided on one of the specials on the chalkboard above the kitchen: a mouth-watering blackberry mascarpone French toast with cranberry maple sausage (\$12) had me at hello. I doubt I could be swayed by anything

else on the small white sheet of paper.

A corporate philosophy on the back of the menu announced free-range eggs, locally raised meats with a list of who made what and where. The locally-oriented foodies of the city would go (organic) bananas over Bacon's commitment to their community.

THE BRIEF MENU was charmingly straightforward, its healthy fare starting with lighter choices of banana smoothies and housemade granola to a selection of brunches for \$12, including a few vegan options. My wife found her promised omelette (\$12) on the card, served with lazy cabbage rolls and three perogies. She

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ordered my daughter's special chicken omelette (\$5) and a single pancake (\$2.50) for our youngest. Our daughter decided on apple juice (\$2.50) while my wife and I opted for the advertised St City Roaster's organic, fair-trade coffee (\$2.50 each), to which I added a can of the mouth-puckering tartness of Limonata (\$2.50).

I poured glasses of cold water from our white wine bottle and we waited mere moments for the steaming cups of dark coffee. The bold flavour was tempered but not tamed by generous portions of sugar and cream. As another pleasant surprise, our daughter's apple juice turned out to be freshly squeezed: it delivered an altogether sweeter and deeper flavour than the watered-down concentrates she was used to.

Even tending to our two darlings, my wife was smiling in utter contentment. She had found a new favourite part of town. The area included an independent bookstore and coffee shop, as well as a thrift store that she was yearning to check out. Still, her attention was focused on the air inside the restaurant. "I never expected to find bacon to be a feature of any restaurant," she commented, "but here it adds to the feel of the place." Indeed, the warm, welcoming aroma rendered the little space even more intimate as it welcomed more hungry patrons through the door.

Our server was busy, but never begrudged us a few moments for an order update. Hers wasn't the niceness of a put-up-with-the-job-until-I-get-off employee. She was genuinely friendly and made quick friends with our daughters as she refilled our coffees. We waited hungrily for a cup and a half before our brunch made its grand entry.

OUR BABY'S SINGLE pancake was served garnished with an assortment of more exotic fresh fruits—kiwi, black currant and cherry—and a dish of saskatoon berry syrup. The rest of our meals were similarly plated. My daughter's "child-size" portion covered her plate: the thick, fluffy



omelette was almost drowned in gooey cheese. She started in immediately.

My own was ... unexpected. The Monte Cristo-like pair of bread slices were generously battered and melded into a sandwich. On the first taste, I thought that the batter inside hadn't cooked. The sweet mascarpone cheese and blackberry blend hit me in a sudden steamroll of flavours. I carved into the gooey mess faster and faster, dipping each bite into the real maple syrup on the side, until my momentum ran out and I sat back in disbelief.

While my own fare, accompanied by lean, savoury sausage (within which I could detect no cranberry or maple), was a sure contender for "best meal" that day, my wife's recommended order stole the show. Bacon is—and will be—known for its brunch omelettes. Though she polished off the risotto-like lazy cabbage rolls and trio of fresh perogies first, there was no containing her delight when she tasted her omelette.

From the two bites she afforded me, I was equally thrilled with the symphony of light, fluffy eggs under lush cheddar cheese and smoky bacon.

When we were finished, we had absolutely no room for another cup of

that terrific coffee, nor could we afford the briefest glance at dessert options. We happily paid our \$44 bill plus tip and vacated our table to give other patrons a chance to immerse themselves in Bacon.

With books, coffee, thrift and antiques on offer within a block from Bacon, there were diversions enough for a lazy afternoon. With appropriate planning, an enterprising couple could end the evening at La Bohème for dinner and even a bed & breakfast overnight stay.

This tiny core will inevitably sprout an arts district around it. The free-spirited businesses will thrive—to our tremendous benefit—and then the commercial interests will follow. Visit it now and savour the soul before it migrates again. ▀

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SUDS! GREAT HEAD

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France is known for its wine, but who has ever heard of a French beer? When my plane landed in Strasbourg in the tiny German part of France, I knew I remained in le pays du vin. I wasn't expecting much.

However, never let it be said that I lack determination. I wandered the gorgeous old town—with its picturesque, 500-year-old buildings—looking for a source of decent beer.

Thank the beer gods for Strasbourg's only brewpub. Walking with some friends, we stumbled across La Lanterne (The Light) on a quiet street off the main drag. This unassuming little pub welcomed me with open arms.

I persuaded the server to provide samples of every beer they made. As I was sipping and taking notes, she informed me that the brewer was still in the building. What an opportunity! I introduced myself and we sat down over a pint.

Bruno Husson has been the brewer at La Lanterne for seven years. His English is as weak as my French, and so our conversation was an entertaining collage of words in both languages, mixed with frantic hand motions. We struggled through gesticulated efforts to explain "yeast," "hops," "mash schedule" and other key brewing terms. Thank God we had the common language of beer.

As we drank, we talked about his beer, my homemade beer, and our favourite



beers. Bruno is a big fan of Guinness and Rodenbach Grand Cru, a sour regional beer remarkable in its presentation.

THE BEERS AT La Lanterne are creative and ambitious. They make six, not all of which are classics, but all were quite drinkable. The highlights were the Ambree, which approximated Rodenbach without as much winy sourness, and the Noire a solid stout with impressive roastiness. Their seasonal was a Kilkenny clone that came remarkably close to the original.

During our conversation, Bruno indicated that he was a homebrewer as well, which intensified our connection. He offered to provide some of his homebrew the next evening if I was willing to return. I quickly agreed.

The beer he brought the next evening had a professional label. Called Belios, it was clearly a micro-brewed beer. I asked about it in broken French. He indicated that while he brewed it in his home, he sold it in liquor stores and some pubs in the region. Obviously, rules are different

in France.

He makes about 3800 bottles of his beer at home, and sells it mostly in the region surrounding Strasbourg. His hope is to make a beer close to the puckering joy of the Rodenbach. He wants to expand his operation to allow him to brew full time. I only wish I could sell the product of my domestic efforts.

As for the beer, it poured a hazy reddish-brown with a bubbly tan head. The aroma was dominated with caramel malt, featuring some earthiness and acetic sourness. The beer started sweetly with caramel and toffee, quickly followed by a gritty sourness. The sourness (which should be present in this style) was subdued but lingered as a dry dustiness in the finish.

I appreciated his beer sense and envied his ability to sell his homemade product on the commercial market. France may not know beer, but its rules at least allow for the admirable craftsman experimentation of Bruno and others.

Vive la bière indépendante! ♥

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The Anxious Age: KA-POW!'s otherworldly fictions implicate ours

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com
HG Wells didn't show the future. Not in *War of the Worlds*, humankind illuminating its human-ness through Hegelian encounters during an invasion of the ultimate "Other." Not even the *Time Machine*.

Wells gave us the final act of the Victorian era, when the tempo of discovery outstripped our ability to stuff new knowledge into our constricted social structures. These weren't about the future, but about consequence.

Like Wellsian narrators, Tony Baker has the wild-eyed rationality of a scientist plunged into a novel environment, desperate to catalogue it, as an intellectual duty and compulsion. The Toronto-based artist's *KA-POW!* pieces are from his ongoing Expanse project, a universe whose histories, technologies and cultural intricacies unfold in his drawings and paintings. Baker's narratives set characters adrift in worlds that are uneven amplifications of our own, buffeted about, Godot-like, by forces beyond their control and meaning beyond their grasp.

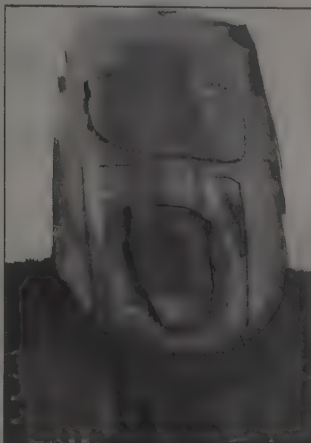
Baker's dense, vivid synthesis of modernism, pop, sci-fi and abstract-expressionism crystallizes the Expanse as a fallen Utopia perturbed by fractious, imperfect occupants. His clustered compact canvases are storyboards that detail his imaginary engine and introduce creatures villainous and hapless, threatening and benign, misguided and avuncular.

The work simmers with anti-war sentiment, an indictment against systemic forces battering humanism as much as humans. Baker's pointed antipathy is directed at "heroes," blowhard hawks of star warfare, his epic less about escapism than fiction-

PREVIEW THROUGH JULY 28
KA-POW!
 WITH MURRAY ALLEN, TONY BAKER, KIB,
 CHRISTOPHER ZAYTSOFF
 PROFILES PUBLIC ART GALLERY
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alizing anxieties of what we're becoming. One piece is particularly clear: the lone "human" character, khaki cap and jacket reminiscent of WWI grunts, titled "Fodder."

MURRAY ALLEN'S found object mash-ups seem created by visitors to our



world, artifact assemblages of human culture circa 21st Century. His creations bear a Victorian stylistic similarity to curio cabinets, including the juxtaposition of the natural with the theosophic. Joseph Cornell, shorn of

the burden of inarticulate desires, could relate to Allen.

His pieces are tellingly inaccurate in their assumptions, like the metallic ripples in "The Big Burp" circling vintage constellation maps and *Pac-Man*, suggesting a universe forever expanding and gobbled up. Clocks, circuitry, rulers, gears, keys, game pieces, planes and animal life are the currency of Allen's realms—things from order, jumbled in chaos, misrepresenting order. His unreal interpretations, represented in the disposable junk of pop culture, show a world losing its grip on causality.

Kib and Chris Zaytsoff remarked during their winter ArtsHab show, "We collaborate on the world, not the art." The centerpiece from that previous exhibition, a massive paperwork in red, black and white, is included in *KA-POW!*. "Secret Doors" depicts a cityscape (part Gotham, part *Fat Albert* tenements) besieged by looming giant aliens, ghosts, robots and claustrophobic scrawls: "Aliens hiding in the shed," "God lives behind the sun."

Zaytsoff's solo work is genially manic, his *Alien Imagination* series is a riot of orgiastic drips, trippy eyeballs, binary code mumbblings, rockets and text, while Kib's monstrosities float over spare landscapes like natural phenomena, doomy tentacled jellies or milky spectres played against night sky, pervasive ambient threat.

KA-POW!'s an apt title overall. Behind nostalgic glee for imaginary realms, there's a sucker punch of unsettling complexity, of dreams that have the potential of nightmarish consequence. Perhaps we should be running through the streets, shouting, "I've witnessed the most fantastic of worlds!" ♡

Murakami a delightful read even After Dark

BOOKS | HOPSCOTCH

JOSE BRAUN
 hopscotch@vueweekly.com

Haruki Murakami is one of my favourite novelists. I place him in that category without hesitation because, as is the case with my most favourite musicians, he simply has that voice that makes everything else go away for a while. His prose never fails to draw me in from the first words: their particular cadence, rhythm, attitude and simplicity invoking the magic essence trapped and waiting to be read within the surface confines of the

ordinary.

It's no wonder, then, that in a short essay published recently in the *New York Times*, Murakami writes about his debt to music. He confesses that he never considered himself capable of writing novels until he was 29 years old, a full seven years after having opening a jazz club in Japan—seven years of constant jazz streaming through his consciousness and informing his imaginative life.

Unsurprisingly, jazz frequently turns up in Murakami's novels. Most recently, the teenage runaway protagonist of *Kafka on the Shore* enters some strange transcendental realm while listening to John

Coltrane's rendition of "My Favourite Things" and hiking, while Mari, another youth undertaking a far briefer self-imposed exile, meets a young jazz trombonist who rehearses through the wee hours in Murakami's latest novel *After Dark* (Doubleday, \$27.95).

The pair meets at a downtown Tokyo Denny's just before midnight strikes. The trombonist soon departs for his rehearsal, though he later sends a friend to retrieve Mari and employ her knowledge of Chinese to help a Chinese prostitute whose been beaten and robbed at

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Exquisite moments

DAVID BERRY / david@vancouverweekly.com

When this kiss is over, it will start again / It will not be any different, will be exactly the same."

Stewart Lemoine usually prefers to use operas, but the closest musical analogue to *The Exquisite Hour* is The Talking Heads' "Heaven." Playing off the idea that everything in heaven will be perfect, David Byrne realizes that what that actually means is that heaven is nothing more than our most exquisite moments, and this humanist interpretation reaches its magnificent apex in the third verse, quoted above: we want these moments, these perfect, beautiful bits of time, to continue forever, with nothing else ever happening. It's poignant elegy for the fond memories we'll never have again, ignoring the fact much of our life is a search for similar moments, for a melancholy pause to reflect on what's lost (though hopefully regained).

Jeff Haslam's Zachary Teale gives a speech of similar terrible beauty towards the end of *The Exquisite Hour*, as his meeting with encyclopedia saleswoman Helen Darimont (Kate Ryan) is in danger of finally ending. Coming to the terrifying realization that the past hour of his life has been among the best he's ever had, and that it's set to pass, Teale sobs out a rapidly disintegrating, mournfully helpless plea that's as much to time



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THE EXQUISITE HOUR
WRITTEN & DIRECTED BY STEWART LEMOINE
STARRING JEFF HASLAM & KATE RYAN
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itself as it is to Darimont, begging to keep the hour from ending. It's a profoundly moving speech, delivered with a beautifully subtle mixture of reverential fear and inescapable melancholy by Haslam, and nearly everyone in the theatre is left silently staring at their own mortality where there once was a play going on.

THAT MOMENT, probably unsurprisingly, greatly overshadows the rest of the play, covering up some of its flaws, though that seems a talent that Lemoine has mastered: these kinds of

powerfully beautiful, crushingly insightful moments are why we see his work, his plays in many ways vehicles for them. The best (like Pith!) sustain the mood for longer, but one has trouble walking out of a play with perception like this being disappointed. If we're counting, Kate Ryan has a bit of trouble with dialogue that sounds profoundly affected, even for Lemoine, although even that's mitigated by the fact that Haslam's bourbon-boned breeziness keeps things spritely fun right up until the enormity of the events crush him.

The hour itself may not be perfect, but within itself it contains a moment of the kind of beauty it ultimately elegizes, and damned by the person who doesn't want it to start it again the instant it ends. ▽

HOPSCOTCH

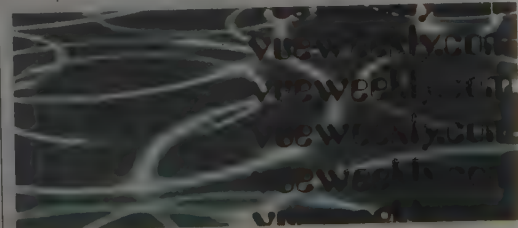
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a nearby "love hotel" run by a former female wrestler. As the story continues, each short chapter leads off with a drawing of a clock to emphasize the precise passage of hours and minutes during that strange time when most reasonable people sleep, while others choose to fight this basic instinct, and stay awake while darkness has its reign.

BEING CLOSER IN LENGTH to a novella, and trading liberally in the author's typically enigmatic imagery—a girl who seems to have surrendered to a permanent state of sleep; a phantom image on a television of a man sitting still in a room wearing a transparent mask on his face—without really taking these images to a higher level of layered meanings or weaving them into the fabric of a denser, more elaborate narrative, *After Dark* is, I suppose, what should rightfully be called minor Murakami. It certainly lacks the scope of a work like *Kafka on the Shore* or *The Wind-up Bird Chronicle* or *Hard-Boiled*

Wonderland and the End of the World. Yet the truth is that I still found it so pleasurable and involving to read. Satisfying, if not, you know, SATISFYING!

I'm supposed to be a critic here, so I think it's only fair that I confess to you that I just can't bring myself to dismiss a work like *After Dark*, no matter that its perhaps not quite digested or fully honed. I'm just not wired in a way that allows me to do that. And I think it's because of that voice. Like hearing Miles Davis' singular, starchy tone on the trumpet, or Keith Jarrett's fingers dance ecstatically along a keyboard, or Charles Mingus funkily plunk out the opening notes of a tune (usually followed soon after by one of his delicious grunts or howls), reading Murakami's prose immediately lets me know that I'm in the hands of an artist who might not spit out nothing but masterpieces, but who always writes with a certain curiosity and compassion and high level of craft—an artist who's not going to waste my time. And one who, once you get a taste of his work, tends to lure you back to read all of it, gladly, as part of one ongoing story. ▽



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Venturing inside the mind of a *Killer of Sheep*

JOSEF BRAUN / josef@vuwweekly.com
 One of the most simultaneously acclaimed and unseen works in American cinema, Charles Burnett's *Killer of Sheep* is finally making its proper theatrical debut 30 years after its completion. Its scarcity was partially due to licensing difficulties resulting from the film's expressive use of music from the likes of Paul Robeson, Rachmaninoff and Dinah Washington, whose rendition of "This Bitter Earth" supplies the emotional clincher for two of the film's most memorable, stark and heartbreaking scenes.

Not that Burnett needed any assistance with regards to the film's lyricism. Set within the crumbling buildings, dusty rail yards and run-down homes of Watts, Los Angeles, Burnett's images of children roof jumping, wearing masks or playing with rocks, families assembling on front stoops and its protagonist, Stan, accumulating work hours in an abattoir, are imbued with an aching visual poetry—not to mention a terrifically strange sense of humour. These two elements frequently conspire to provide the film with its most pointed moments, such as the scene where Stan explains why he doesn't consider himself poor. "I give things to the Salvation Army sometimes," he says.

Social context aside, the singular, striking images of *Killer of Sheep* seem informed by the photography of Ralph Eugene Meatyard. And these images

CLASSIC
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KILLER OF SHEEP
 WRITTEN AND DIRECTED BY CHARLES BURNETT
 STARRING HENRY GAYLE SANDERS,
 KATYEE MOORE, CHARLES BRADY,
 ANGELA BURNETT
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have gone on to deeply influence other films, most notably David Gordon Green's *George Washington*. Burnett himself seems perpetually surprised by his film's impact, however, claiming that he never intended it to be seen outside of activist or social science screenings. His family moved to Watts when Burnett was just entering kindergarten, and he felt that *Killer of Sheep* was basically just a reflection on where he was from. He spoke to *Vue* from his current home in a different section of Los Angeles.

VUE WEEKLY: I heard you first studied electronics.
CHARLES BURNETT: Yeah, I was thinking about becoming an engineer. But I started looking at other people who were going into it, listening to their comments and jokes, what they expected out of life. They were looking forward to job security, buying a Winnebago, all that junk. It didn't sound too inviting.

VW: Was being a filmmaker too far-out a notion for you then?

CB: It was more a matter of my not being aware of it. When I was a kid I



always wanted to do something with a camera, but had no clear ideas. Then I went into electronics, got disenchanted with that. Then I started going to movies a lot, and wondering how you make these things. And I discovered UCLA's program, which was dirt-cheap at the time.

VW: Did you always intend to make a film about race, class and community?

CB: Well, I was certainly aware of race, being from Mississippi. And LA was worse somehow, divided and Apartheid-like in many ways. In my neighbourhood, two or three of us couldn't walk down the street together without being harassed, being sent to jail for the least thing. They wouldn't give you a chance. Lots of kids thought it was funny going to jail, a rite of passage. So I think that my social conscience just came from

growing up in that environment.

VW: It's interesting to consider *Killer of Sheep* in the context of its period, particularly how it contrasts the blaxploitation films popular then.

CB: Many of us were getting into film to create our own narratives, to counter what Hollywood offered. So when these blaxploitation films came, initially they were exciting simply because a black person was the centre of attention. The negative side became apparent later on. But my thing was trying to reflect a situation where the audience would be able to ask themselves how they might help these people. And I didn't want to romanticize things with regard to the working class.

VW: Did the story come to you in an ordered way?

CB: It did, actually. But I wanted it

based in the day-to-day. There's no single thread that moves it, just the things that happen as you continue trying to eke out a life.

VW: Looking back after 30 years, how has *Killer of Sheep* changed for you?

CB: Seeing it now just makes me think how the neighbourhood's changed. It was a much better life back then, before crack hit. People could still own their homes. There was a sense of community. Parents these days don't want their kids going out for fear they might get shot. Back then kids could go anywhere. People used to say that if you wanted to better yourself, just get a high school diploma. Now they'll just tell you to get up and get away from here.

VW: Are the things that were important to you when you made *Killer of Sheep* still important to you now?

CB: I think the core is still there, the whole idea of why I got into film in the first place. The problem's just that you can't do the film you want to; with money comes many compromises, and you need to constantly put things in terms that money people understand.

VW: Any chance this new wave of acclaim for *Killer of Sheep* might help you do what you want?

CB: Nah. People want films to make money. Folks'll just look at me as an art-film person. And art can be a dirty word in this business. ▀

Let's talk about messy, voyeuristic, heavy, dangerous sex, baby

FLICKS
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Movies can sell sex better than any medium—after all, what's better for tantalizing and teasing the eye than the peep-hole of the camera? And marketers of foreign films know that subtitles and lack of star-power can be papered over with a package bulging with hormonal appeal. So serious films can be stripped down into arthouse titillations, from the tantalizingly titled *A Pornographic Affair* to sizzling stills from *Y Tu Mamá También*.

The twosome here, from Mongrel Media's Festival Collection, are both marketed with the whiff of that heady scent, Eau d'Erotic-Arthouse-Film-From-Sex-Drenched-Foreign-Country. But both reveal that, beyond the skin-deep appeal of sweaty bodies, sex in film is about that most basic of mysteries—the tension and release of a taut storyline. Without it, a sex-obsessed movie can be just as im-

portant as any other limp piece of celluloid. And like the good sex they pretend to sell to get us to look beyond their covers, *In Bed* and *Summer '04* move from slow starts to spine-tingling finishes.

The Germany-Chile co-production *In Bed* is as direct as its title, tossing us into a hotel bed with one couple for 90 minutes. The film begins with the sounds of sex but the shots of billowing sheets close up, then body parts intertwine, until the camera pans back and the pair begins to talk. The strangers exchange names, Bruno (Gonzalo Valenzuela) and Daniela (Blanca Lewin), then some small talk. There's a strange drifting-ness to the first half of the film that almost captures the sense of post-sex languor, but director Matias Bize keeps banging up against the bland single stage he has to work with.

The camerawork is often too static and doesn't offer, as Bruno puts it, a solid "aesthetic identity," while the dialogue, from Julio Rojas' script, isn't that sharp or witty: ideas for movie plots and winks to

the audience (Bruno imagines paying for a movie to watch real people have real sex) peter out. There's no tension between the pair yet, just lust. It seems as if we're looking in on adults as children with hormones, indulging in frivolous small talk, having pillow fights, singing to a pop song.

But then the sense of voyeurism that the movie had been flirting with takes a slippery turn. Accusations leak out, frustrations spill and moments of awkwardness and nervousness tumble into a poignant anti-climax. For both Bruno and Daniela, the sex has been escape and avoidance, about last chances to deny the future that's quickly coming, and a way to lay themselves bare without being betrayed. In its final half-hour, *In Bed* tricks the voyeur into becoming a viewer, turning from the deceptive simplicity of two strangers having sex to the messy tenderness of intimacy, as a brief fling becomes a flurry of emotions. Sex can't simply be separated from the messiness and heaviness of life, Bize and Rojas suggest.

SEX IS THE ANAESTHETIC that numbs Miriam to her real-life responsibility in German director Stefan Krohmer's *Summer '04*. As Martina Gedeck expertly plays her, there's a sensuality to Miriam from the very first opening scene of the film, a sunny glow of self-assurance. She and partner André (Peter Dinklage) enjoy a relaxed relationship in their stone-walled chateau in the country, where André's 16-year-old son Niels (Lucas Kottarini) has brought his nearly 13-year-old girlfriend Livia (Svea Lohde). But when Livia starts to spend time with thirtysomething Bill (Robert Seeliger), a German recently returned from a playboy-ish life in the US, Miriam feels she has to step in.

The movie's mystery doesn't come from eroticism. It's clear early on that Miriam wants Bill, and their coming-togethers are shot as sudden, brief and blindly—and after a tragic turn of affairs, impossibly—selfish. Instead, Krohmer uses oddly aloof camera shots—from the back of a car, the bow of a boat—and

abrupt cuts between scenes to peel off the cold, sex-driven narcissism of Miriam's bourgeois life.

The threat here is sexual liberality, a cheer, so what openness that acts as a poor band-aid for deeper, messier connections. The wealthy adults here can afford to be cavalier about their lusts and loves, but their chemistry experiments blow up in others' faces. André snaps nastily at his son. Miriam throws on a sense of responsibility for Livia in order to cover up her guilt about wanting Bill, eyeing him sharply even as she probes and presses him about the nature of his feelings for the young woman. And it's soon clear that all the heat in the film only masks the chill of death that's so often sex's strange companion.

The sharp, bitter twist in the ending reveals a love so insulating, so full of casual disregard, that it confirms Krohmer's and screenwriter Daniel Nocke's film as an intriguing new take on Michael Haneke's style of attacking the casually privileged European family. ▀

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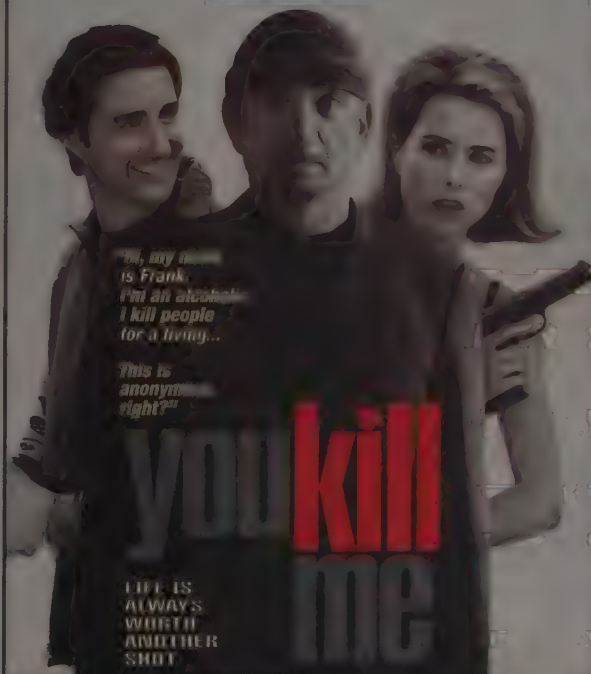
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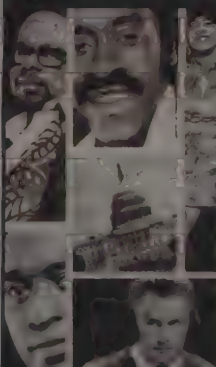
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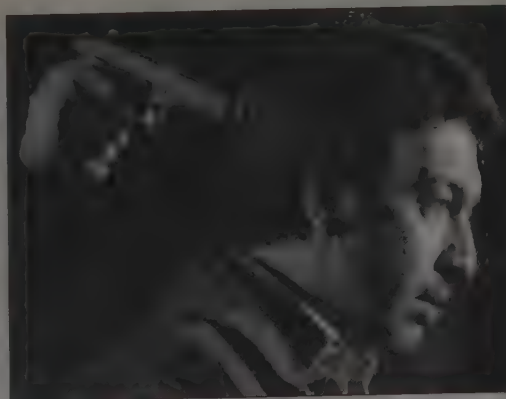
Bielinsky creates a magnificent *Aura*

BRIAN GIBSON / brian@vancouverweekly.com

"Is there any other point to which you would wish to draw my attention?"
"To the curious incident of the dog in the night-time."
"The dog did nothing in the night-time."
"That was the curious incident," remarked Sherlock Holmes

El Aura is one of those rare films that darts away from its genre trappings, finding higher ground. It hardly seems a thriller, not because it's not thrilling—the tension builds in a low, steady thrum—but because it seems more like it was made by someone deeply thoughtful about our smallness in the natural world. This eerie mix of the existential and the caper flick makes for a kind of Sontag-worthy-ian crime noir. But when you consider the late writer-director's fate—Fabian Bielinsky died in June 2006 of a coronary at 47—the foreboding stillness and reflection at the heart of his second and last film seems even more uncanny.

The Argentine's debut, *Nine Queens* (2000), was a con-game flick that went beyond its tricky plot turns to expose the shifty, shady new moral landscape of a country wracked by the recent financial crash and monetary devaluation. (Its Hollywood bastard son, *Criminal*, and close cousin, *Matchstick Men*, only revealed the



FOREIGN
JUL 20, 22, & 24 (9 PM),
JUL 21, 23 & 25 (7 PM)
EL AURA
WRITTEN & DIRECTED BY FABIAN BIELINSKY
STARRING RICARDO DARIN, ALEJANDRO AWADA,
DOLORES FONZI
METRO CINEMA, S10

careful craftsmanship of Bielinsky's original.) The auteur offers an impressively different sensibility here, as pensive, brooding, and at times inscrutable as Ricardo Darin's brown-kitted look.

Darin (who starred in *Nine Queens*) plays Esteban Espinoza, a laconic, stand-offish fellow who makes a living by taxidermy but imagines the perfect bank heist (thanks to a near-photographic memory). He goes along with Sontag (Alejandro Awada) on a hunting trip to Argentina's southern hinterland, Patagonia. But after the over-booked hotel-casino forces them to take accommodation in a remote cabin rented out by Carlos Dietrich's young wife, Diana (Dolores Fonzi), and her brother, Julio (Nahuel Pérez Biscayart), Esteban's and Sontag's hunting expedition dramatically misfires.

AS THE PLOT DETAILS come together, Esteban's fantasy and reality collide in near-disaster. The immense force of the tension here is built by the landscape's stark grandeur, the swirling classical score, oddly melancholic dissolves between scenes and an unnerving sense of stillness. Esteban suffers from epileptic fits he foresees moments in advance thanks to an aura that comes over him, a flood of sounds, music, voices, images and smells to which, he says, he has to

"surrender" in an exquisite moment of powerlessness. The film places us in this strangely entrancing, in-between instant. Shots convey a sense of the far-away but portentous, as if an unreality is rushing past. Yet moments of violence are as sudden, abrupt and horribly banal as Esteban's seizures.

We Dr Watsons try to follow along with Esteban as his sharp memory helps him to piece together, Holmes-like, the identity he assumes like the skin he puts on his stuffed animals. But Esteban can only cloak himself in the shadowiness of the operation he stumbles onto for so long—he can't simply step into the "real life" of crime and he can't foresee the shakedowns and backstabbing of a robber's world as easily as he can predict his next epileptic fit.

And with Esteban's wrenching failures, Bielinsky surpasses his debut by collapsing the easy conventions and selling of violence in the thriller genre itself. And far more than in *Nine Queens*, this is a world where men have long ago numbed themselves into cruel and cold ruthlessness. Esteban tries to fill the void within by becoming someone new and trying for redemption in his kindness to Diana, but *El Aura* always twists away from plot convenience and easy closure.

And then there's the dog. It's fitting that the most haunting figure in a film about a lost man trying to rediscover himself in the wilderness is Carlos Dietrich's silent, wolfish dog. It's variously an omen, a conscience, a spirit, and a companion. In the end, though, both the dog and the film stare back, haunting, making us wonder at what Bielinsky saw ahead of him. ♥

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VUEWEEKLY'S

EDMONTON MUSICIAN GUIDE 07

STUDIOS / 23 • VENUES / 24

ARTISTS



POP / ROCK

Ever need to book a band for a party? Interested in getting into a recording studio, but you don't know which door to knock on? Want to know who to call for a gig? Well, Vue Weekly is here to help with its sixth annual *Edmonton Musicians Guide*. Every effort was made to ensure the accuracy of these listings, but sometimes band line-ups change or members move—hell, sometimes the band itself doesn't know who to call—so email us at md@vueweekly.com if there's something we should know and we'll update it in the online version of the guide.

52 TEENAGERS

Punk/Sha
If you like moshing and having a fun old time you will like 52—we've been compared to SNFU and NOFX. 52 Teenagers has released its first album *Fun With Midgets* and is up and coming on the punk scene in Edmonton.
Contact: Ian Sharek 919 5039, iansharek@hotmail.com, myspace.com/52teenagers2

AA SOUND SYSTEM

Rock
Electro-Roots Pop Rockers, AA Sound System, is an Edmonton three-piece masquerading as so much more, playing crisp and intricate guitar lines that are supplemented by phased-out electronics and subtle samples, bringing a

contemporary edge to a vintage sound.
Contact: Ayla Brook, 439.1953, info@aasoundsystem.com, aasoundsystem.com

A LITTLE BITTER

Rock
One of the heaviest cover bands in Edmonton, A Little Bitter is made up of accomplished veterans of the Edmonton scene and breaks the mould with cutting hard-edged rock and a song list that sets the band apart from everyone.
Contact: Rod, 886.5202, info@alittlebitter.net, alittlebitter.net, myspace.com/alittlebitterband

AMAZANIA

Garage-jazz/Folk-metal
All original material every show!
Contact: Chris, 918.2180, Sian, 990.0888, amazania@gmail.com

BADSEED

Modern Rock
Badseed has performed in clubs in various venues around the Edmonton area since February 2004. The band transformed in the summer of 2006 from a cover band to all original. Over the past year, the music has moulded with meaning; the band will have its first CD out by Fall of 2007.
Contact: Rick, 719.9983, Rick2006@badseed.ca, badseed.ca

BAYONETS!!!

Now Wave
Bayonets!!! can play 10 songs in seven minutes. The band is making music for the ADD set and doesn't have time for niceties. Say something once, why say it again?
Contact: Roy Rogers, myspace.com/bayonetsbayonets

BIDWHISK

Dirty Rock 'n' Roll
We are ready to inject you with a lethal dose of raw and dirty rock 'n' roll. We hit the stage with a ton of energy to leave you stunned and ready to cop another hit of Bidwhisk. Contact: Mr Goodtimes 913 3326, The Ripper 984 8056, Timmy Sleaze 914.2083, bidwhiskrockers@hotmail.com, myspace.com/bidwhiskrockers

BROKEN NOSE

Rock/metal
Hard like rock, heavy like metal. This is how Broken Nose describes its in-your-face-like-a-car-chase sound. An originally heavy sound; equidistant poles rebellious and irreverent, yet anthemic and hook-driven.
Contact: 433.6669, info@brokennose.net, brokennose.net

BROTHER YODODD

Punk rock
Formed in 2004, high-speed pop punk, over 100 shows under our belts, slowly buying our

way into your hearts!
Contact: Mattie, 458.0584, drug_free_youth@hotmail.com

CHUCK BROWN

One man band
Provides live music for all occasions. 25 years performing a wide variety of musical styles for weddings, private parties, corporate functions, cruise ships, resort locations, casinos, night clubs, etc. Available for hire
Contact: 686.2427, info@chuckbrown.ca, chuckbrown.ca

CASSIDY

Emo rock
Powerful melodies, passionate vocals and an outstanding live show makes this foursome an act not to be missed
Contact: Sean, 424.0875, seanwelling@telusplanet.net, cassidyrocks.com

CHAIN OF FOOLS

Chain of Fools is Edmonton's finest nine-piece R&B band. With a brass section, harmony section and a four-piece rhythm section, Chain of Fools has all the vocal power and percussion that will surely keep a dance floor busy! Our repertoire consists of Motown, soul, rhythm & blues and classic rock. Most shows come with an interactive DJ to play between the sets and to play all the requests from the crowd
Contact: Danny Coady, 909.5160, ChainofFools.ca

CHRISTIAN HANSEN AND THE AUTISTS

Pop
Fusing influences ranging from Cole Porter to Interpol to Justin Timberlake. Crafts clever, catchy songs that are brought to life in a fun and fascinating live show. One of Edmonton's most interesting new artists.
Contact: christianhansenmusic@yahoo.ca, myspace.com/christianhansen

CITY STREETS

Rock/pop
Fusing influences from rock, pop, jazz, country, folk, metal, literature, film, art and travel. City Streets creates a free-form musical expression with numerous contributors and no pre-conceptions other than to let the song dictate what should be played and what style it will embody. Touring, writing, recording and partying relentlessly, the band is a true asset to Edmonton's music scene and whose live shows are not to be missed. That's E-town, baby!
Contact: Rick, 478.8710 or Matt, 908.0115, thecitystreets@hotmail.com, citystreetsband.com

COCKATOO

Rock
Cockatoo is a trio consisting of Robyn Bright on vocals and guitar, Alan Levesque (Voice Industry) on drums and bassist Rod Wolfe (SOFT). With a genuine love and passion for music, the members of Cockatoo write and perform their music solely for the love of playing, and this jubilant band chemistry is readily apparent upon experiencing them live
Contact: Rod Wolfe, 439.8713, band@cockatoomusic.com, cockatoomusic.com

CARSON COLE

Rock
Carson Cole was born and bred in rural Alberta. Starting at age 15, he cut his first album and hasn't stopped writing and recording since. The result of this has made him a household name and cultural icon in Western Canada. His touring regimen is unparalleled, having scoured the country for shows and

trekked across the same no less than 20 times. Carson has released 10 albums on his own and produced and written for literally hundreds more bands and projects. Now at age 40, Carson's sound has taken on more of the road he is so accustomed to, more of the country which he loves and more of the province in which he resides, Alberta
Contact: CarsonCole.ca

DEADCITY SERPENTS

Fuckrock
If you weren't bleeding, you didn't deserve to be there. If I could sum up the DCS filthy debut, that would be it. I was there as Cancerboy (already bloodied from beer bottles he had smashed over his head) reached for a nearby spray can and proceeded to blast his face with it. I also seem to recall Dean destroying his fender a few moments later. Fueled by Nats raging bass: guitar and Nikabrik's deadly drumming. I wouldn't be surprised to see these boys cascading down Whyte Ave riding an oversized snake etching their mark on history.—S Hasenbank (PanicCity Promoters)
Contact: Derek, 477.5904, deadcitieserpents@hotmail.com

DEAD MAN'S TRAIN

Hard rock
Hard rock tinged with blues and psychedelia. This side band of Disciples Of Power has bloomed into a full project. '70s Kiss, '70s Sabbath, Bob Seger, blues rock. Listen to clips on iTunes if interested
Contact: dopthrone@hotmail.com, myspace.com/deadmanstrain



DISASTER BLOOM

Rock/Metal
New Edmonton Rock band with a Metal edge that you definitely will not be disappointed with! CURRENTLY SEARCHING FOR A NEW FRONTMAN! E-MAIL US!
Contact: disasterbloom@hotmail.com, disasterbloom.com

DISCIPLES OF POWER

Thrash metal
Technical death metal from Edmonton's longest running thrash band. With members from Dead Man's Train, WarMarch and Section VIII. Not only available on iTunes, but acting as a vendor for them. If interested in licensing or iTunes distro, please contact.
Contact: disciplesofpower@shaw.ca, myspace.com/disciplesofpower

continues on next page

ARTISTS

continued from previous page

THE DRASTICS

Party Music
The current version of the Drastics is organized as a versatile party band, performing a diversified song list of six decades of top hits from the oldies of the '50s and '60s all the way up to present day hits covering rock 'n' roll, country, R&B, blues, rockabilly, classic rock, modern rock and disco—including a Vegas-style tribute show!
Contact: 975.9377
drastics.net

DUDLEY DAWSON

Punk
Loud, fast, catchy, adrenaline fuelled punk rock. That's the only way to describe Dudley Dawson in one sentence. Dudley Dawson is a four-piece punk rock band that kicks ass and takes names with its energy-filled live show.
Contact: dudleydawson@canoemail.com, dudleydawson.ca, dudleydawson.ca
myspace.com/dudleydawsoncanada

FROSTED TIPZ

Dance metal
Dear Edmonton, we the Frosted Tipz sincerely apologize for all the grief and/or destruction we've done and continue to do to you over the course of the last two years. Though our mission to make people rock out and get down to righteous dance-metal with awesome stage moves is a valiant one, we may have gotten a little enthusiastic about things. Some may hold such grievances as broken amplifiers, hearing damage, unwarranted public nudity, damaged vehicles, empty bottles, broken hearts and emotional violence against us. We're really sorry, okay? We promise everything will be better when our full-length album comes out this summer. Promise. Now there, it's going to be alright... Sincerely, Alan Hildebrand, Amy Van Keeken, Curtis Ross, Darren Chewka
Contact: myspace.com/frostedtipz

THE GET DOWN

Rock/rock/rock
Formed from the ashes of legendary Edmonton rock assassins Les Tabernacles. A monstrous blend of grimy, noisy rock with shades of '70s icons the Stooges, MC5 and Black Sabbath.
Contact: myspace.com/thisisthegetdown

GLOOM ROOM

Rave/hyphy/death metal
Revenge of the cyberpunks!
Contact: myspace.com/gloomroom

THE GREAT OFFENDERS

Rock
Jason and Darren have been sharing underwear for two years now, with only minor rashing. Extensive history in debauchery has resulted in an exciting twist of Dennis-Lenny-meets-Godzilla style of music. Guitar-driven riffs with the sound of the thunder! Jesus

bassman typically leave their audience spiraling into a dehydrated head-cramp of mythical proportions the next day.
Contact: gwilts@shaw.ca,

HER ALIJI

Pop rock
Pop music without any dance, emo or clone trends. Original songs, available for live shows, bar mitzvahs, weddings, whatever!
Contact: heralibi@shaw.ca, heralibi.ca



HEY PRETTY

Metal
DBR is proud to announce the development deal with what surely will become Canada's sickest all-girl metal band. The sound? We'd call it trance metal, closest to Tool, it's melodic, hypnotic and plenty cool, and these young girls rock it. The all-girl, all under 18-years-old crew is writing and practicing their debut CD to be recorded at Mac Alley Studios in October. Dead Bunny will support them with a tour and video.
Contact: Dixon Christie, 914.8747, HeyPretty.ca, myspace.com/prettyheyhey

HIS SHAGGY CHIRDS

Non-mainstream pop rock
Our goal is to provide Edmonton and the Prairie Provinces with music that is loud enough and interesting enough to engage listeners in a physical and emotional way.
Contact: mluce@ualberta.ca, rosetteguitar.com

THE HOMEWREKERS

All-girl punk rock!
Contact: 907.1405, homewreckers@gmail.com,

HOT PANDA

Rock
Rowdy mash-up of the UK's pop-loving Supergrass, the rawness of Iggy Pop and the gritty danciness of Ukraine's Gogol Bordello.
Contact: Chris, frankies@hotmail.com, hotpanda.net

THE DRAWTERS

Rockabilly/psychobilly
Well, if ya like to jive and wail and yer a fan of the Stray Cats, then this is yer last warning... The Ignites are not sock hop rock! LOUD! FAST and HUNGRY! This band is the best this

city has to offer fans of old cars and Pilsner beer! BRING YER WOMEN!
Contact: Paul Balanchuk, 908.7267, pbbeluxe@hotmail.com

INTENSIVES

Punk rock
We're a punk band based in Edmonton—formed in 2004 and we've been playing snotty-as-hell punk rock since 2005. We have our own unique style and sound. We look like a bunch of punks coming right out of a comic book. We have a demo out so far and have plans for future tours and perhaps a record label. We just wanna party, riot and have fun.
Contact: Trish, 868.6309, intensives_drunks@hotmail.com, myspace.com/intensives.

THE JOHNSONS

Punk
An Edmonton punk rock staple, the Johnsons has become one of the hardest-touring, hardest-partying bands around. After playing more than 800 shows around the world, the Johnsons is re-inventing DIY and becoming one of Canada's favorite acts.
Contact: 722.9453, gypsies@ihatethejohnsons.com, ihatethejohnsons.com, myspace.com/thejohnsons

JUKEBOX SHOCK

Rockabilly/psychobilly/punk
An addition to the rapidly growing psychobilly scene in Canada, the band has managed to play a wide range of shows from wild punk rock parties to rockabilly extravaganzas around the city. Some of the bills the band has shared include Big John Bates and the Voodoo Dolls, 2005 Edmonton Tattoo Show and the Creepers Custom Car Show.
Contact: myspace.com/jukeboxshock

KING RING NANCY

Rock/metal
King Ring Nancy is a full-on curb stomp; it's a musical boot-fuck to the head. According to seminal offerings from the Bear's godfather of classic rock in Alberta, Park Warden, "The production and arrangements on their debut CD brings to mind early Metallica and Godsmack." The seasoned veterans are commonly known as one of Edmonton's best heavy rock bands. They have a great buzz on myspace.com/kingringnancy and commonly rate in the top five on the soundradio.com. They gig relentlessly around town, where shamelessly and are all about drinking with the fans, making friends and strengthening their foundation in the modern metal genre. Soon they will smoke out the rest of Canada and beyond.
Contact: Dixon Christie, 914.8747, www.KingRingNancy.com

KISS KISS BANG BANG

Fairly self-explanatory
"Who the hell are these guys?" —Bryan Birtles, *Use Weekly*
"Hot boys everywhere, all night" —Fish Griwkowsky, *that other weekly*
"Trashy" —Sandra Sperounes, *Edmonton*

Journal

Contact: Jonny Bonesaw, manager, myspace.com/michaeljacksonisdoad

THE LAST DEAL

Rock/punk
No great believers in irony.
Contact: James, 429.6143, roastrerecords.com

LEFTNUTT

Punk
Two years ago, the members of Edmonton's potty mouthed Leftnutt were all but amateurs, self-admittedly terrible players, and touted by themselves as "the worst shitty ass-fucking band in this history of shitty-ass bands." They would play for free for whoever would allow them on their stage. The following year, after a bit of polish, they upgraded themselves to "Edmonton's Worst Fucking Band" but they were still getting paid in beer, usually Pilsner, and sometimes, if they did really well, they'd split for a bottle of Jack Daniels. Leftnutt was discovered playing for beer at a CD release party for a local band, the Ghetto Blasters, and Dixon Christie's Dead Bunny Records vowed on the spot to sign this unabashed, unashamed and uncompromising group of adolescent punky mouths.
Contact: Dixon Christie, 914.8747, leftnutt.ca, myspace.com/leftnutt



LIAM HARVEY OSWALD AND THE DEPRESSION

Folk/punk
Liam Harvey Oswald has been playing in local punk/rock bands for the past 12 years. This is the first attempt at writing and performing solo material, with a backing band. The Depression currently has Nadir Belahmer on violin, Matt Spearin on lead guitar and Liam

on vocals and rhythm guitar. Disturbing, angry, acoustic folk/pop music for the bitter hearted. After all, suicide is painless.

Contact: Liam, 945.3260, myspace.com/liamharveyoswald

THE LINE ATLANTIC

Post-Hardcore/Alternative
The Line Atlantic is a six-piece rock band, exploring a range of sounds from quiet ambience to devastating intensity. Drawing influence from bands like Small Brown Bike, Thrice, Mogwai and more, the Line Atlantic brings its varied sound to the stage with ridiculously high energy and tight performance.
Contact: Jeff at 233.7869, thelineatlantic@hotmail.com, myspace.com/thelineatlantic

LIVING ILLUSION

Hard rock
Very soon the band name Living Illusion will be engrained in everyone's mind. Known for awe-some live performances that leave its audiences feeling thoroughly rocked and begging for more, Living Illusion is infecting people across the globe with its music. Once you've heard them, you'll be just as captivated.
Contact: Shane Lamotte, 904.ROCK, shane@livingillusion.com, livingillusion.com

LOVE JUNK

Classic rock
A kick ass, rock 'n' roll cover band.
Contact: Kevin, 235.2286, contact@lovejunk.com, lovejunk.com, myspace.com/lovejunkcanada

MAD BOMBER SOCIETY

Ska
Mad Bomber Society is now 11-years-old—like a tasty cheap whiskey. Playing its rowdy brand of old-school ska and punk for those in drinkin', carousin' and partyin' moods, Mad Bomber Society is a thundering powerhouse of live music energy that has earned its reputation from coast to coast to coast!
Contact: Rich Bomber, 429.1476, rich@mad-bombersociety.com

MARBLE ENGINE

Opera Metal
With a unique perspective on rock music, Marble Engine is one of Edmonton's most exciting bands. Recently, Marble Engine has finished recording a single with rock producer Toby Hulst. The single is a sample of the band's latest influences and is entitled "Calling All Culinary Students."
Contact: Gord King, 721.2340, gordking5@hotmail.com, myspace.com/marbleengine

MARK BIRTLES PROJECT

Rock
Representatives of the future of rock 'n' roll. New album *Art Crime* in stores July 24.
Contact: myspace.com/markbirtlesproject

continues on page 25

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STUDIOS

ALBERTA WOODBEND STUDIOS

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Contact: Mo Marshall, 987.2950,
#6, 51215 Range Rd. 265, Spruce Grove

B SCENE STUDIOS

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Contact: 432.0234, 8212 - 104 Street, bscenestudios.com

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Contact: 476.9000, barryjohn@shaw.ca

BETA SOUND RECORDERS

Equipped with Euphonix CS2000, ProTools HD, Neumann, AKG, 2 separate studios
Contact: Gary Koliger, 424.3063, 10534 - 109 Street, gary.koliger@betasound.ca, betasound.ca

BLACKBOX STUDIOS

Services include albums/demos, track/edit/mix, mastering, guitar/bass repairs, CD/DVD duplication/replication, graphic design, comfortable recording facility with great gear and knowledgeable operators.
Contact: Steve, 439.7500, info@blackboxstudios.tv, blackboxstudios.tv

BLACKMAN PRODUCTIONS

We offer music recording/mixing and complete audio post services in a state of the art facility with talented and creative staff engineers
Contact: 435.5859, #32, 4004 - 97 Street, Edmonton, AB, T6E 6N1, info@blackmanproductions.com, blackmanproductions.com

CROWTOWN PRODUCTIONS

Full service mastering, mixing, production and duplication. Equipment includes: Studer 2" analogue 16-track, MOTU and ProTools digital multi-track. Class A mic pres by API and Crane Song, world-class A/D conversion by Crane Song, good outboard/mic selection. Clients include Lester Quitzau, Mad Bomber Society, Dale Ladouceur, Tippy

Agogo and Painting Daisies. Reasonable rates.

Contact: Bill Hobson, 453.1763, 11020 - 122 Street, studio@crowtown.com, crowtown.com

DAMON SOUND/REK STUDIOS

Equipped with 24-track analogue recording, Pro Tools, Midi Studio
Contact: Gary, 465.0132, 6916 - 82 Avenue, damonproductionsttd@shaw.ca

EDMONTONE STUDIO

EdmontONE is a recording studio in downtown Edmonton specializing in Awesomeness. Nice big tracking rooms, tons of isolation, competitive rates, great gear and a good attitude make EdmontONE Studio the perfect place to record in Alberta. Producer/engineer Doug Organ has recorded people like the Uncas, Beth Arison, the Grassroot Deviation, Lovetone, Rob Thompson, Red Ram, Ann Vriend and the Omega Theory. Mics include Neumann, AKG, Shure, Studio Projects and Beyerdynamic. Instruments include Hammond B-3 Organ, Leslie 122, Leslie 145, Wurliizer Electric Piano, Epiphone Viola Bass, Premier Vibraphone, MicroKorg Synth/Vocoder, Premier Drums, awesome old Lester upright piano, \$9 drum machine. Monitoring is by Yamaha and KRK.
Contact: Mark Feduk, Studio Manager at 757.5425, edmontone.com

EDMONTONE RECORDERS

WCMA's Studio of the Year; Studio A: RADAR 24, Studio B: Pro Tools
Contact: Barry Allen, 454.8434

LEO PROJECT TECHNOLOGIES

Private, personal, engineer/producer/artist owned recording studio. This pro-level studio is equipped with an automated large-frame Trident console (UK), Cubase, Logic, Pro-Tools, Sony, Wavelab, Bias Peak, 24-track stand-alone digital recorders, analogue/digital mastering recorders, PCs, Macs, Atari STs. The studio is used mainly by our clients and for "in-house productions" only.
Contact: 642.3752, lptech@shaw.ca.

TIME MIC RECORDINGS

Music producer and songwriter.
Contact: 430.4014

OWENSOUND STUDIOS

This is a professional recording studio catering to project and artist development. We work with the artists to write songs, rather than pressing buttons to record songs they have written. Services include: Digital recording studio, 133/day, video production and rental (Canon XL2 digital film camera), photography and promo packs
Contact: Corey Johnson, 471.4802, 11715 - 108 Avenue, owensoundstudios.com

PHONETICSOUND RECORDING STUDIO

Analogue Soul, digital Mind. Over a decade of production speaks for itself. Whether you're a band of rockers or a solo cat, we can help make your music fat! Already recording? Come find out how our mastering can give your music "that radio sound."
Contact: 994.1092, info@phonetic-sound.com, phoneticsound.com

PIONEER MASTERING LAB

Contact: Barry Allen, 453.1150

POWERSOUND STUDIOS

Production, recording, mixing, mastering and educational program
Contact: 453.3284, 10534 - 115 Street, Edmonton, AB, T5H 3K6, Power12@telus.net, powersoundstudios.com

RANDALL'S RECORDINGS

Randall's Recordings specializes in composing and producing original music for film and television and project recordings for artists. Owned and operated by local composer/musician Jan Randall.
Contact: 628.4372, #323 C/O CKUA 10526 Jasper Avenue, Edmonton AB, T5J 0H8, jan@janrandall.com, janrandall.com

RIVERDALE RECORDINGS

Engineers are Scott Franchuk, Terry Tran,

Jason Pratt. Digital and analogue music recording and mixing
Contact: 428.5759, scott@riverdalearecordings.com, terrytran@mac.com, riverdalearecordings.com

SHARK BYTES STUDIOS

Shark Bytes Studios utilizes its own house of writers, producers and over 39 voices—including children, character and singing talent. With a quick turnaround time—usually 24 hours or less—and at a great price. Just \$50 to write, voice and produce a 1x30. We do it all—Radio and TV commercials, royalty free music, IDs, liners, splitters, jingles, on-hold and answering messages, the internet, voice soundtracks, music soundtracks, narration, voice-tracking and more
Contact: Mark Summers, 1.866.944.1686, mark@sharkbytes-studios.com, sharkbyttestudios.com

SMASHBENZ STUDIOS

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Contact: 490.5057, 8714 - 91 Street, smashtbenz@hotmail.com, smashtbenz.com

SOUND EXTRACTOR

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Contact: 930.1829, soundextractor.com

SOUNDSCAPES AUDIO DESIGN

Performance recording specialist. Capturing sonically hip performances. With over 25 years of experience as a recording engineer/producer, Soundscapes

owner operator Doug McCann has recorded artists from country to jazz, rock, roots, metal and a few artist performances that defy definition. Artist recordings include Randy Travis, Gene Watson, Desert Rose Band, T Graham Brown, Patricia Conroy, Etta James, McCoy Tyner, Art Blakey & the Jazz Messengers, Eddie "Cleanhead" Vinson, the Band, A Flock of Seagulls, the R&B Allstars, the B-Sides, Sacred Blade ... and the list goes on.
Contact: Doug McCann, 439.6024, 5219 - 142 Street, info@soundscapes.ca, soundscapes.ca

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Contact: 459.4428

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ARTISTS

continued from page 22

MARK KRISTIAN PROJECT

Rock
Before embarking on a solo career, Mark Kristian was the vocalist, guitarist and principal songwriter in Crushing Jane. The Mark Kristian Project is working on new studio material for an upcoming album. While enlisting the producing talents of Merlyn, Magick and Princey P, MKP poises to make its mark on the local scene by releasing not only an album of original material, but a disc of covers as well. Songs from Death Cab for Cutie, the Decemberists, the Postal Service and Jimmy Eat World are among those to be featured for release.
Contact: 378.0014,
markkristian@shaw.ca,
markkristianproject.com

HEATHER MCKENZIE BAND

Pop/rock
Hailing from Edmonton, Heather McKenzie and her band are currently gearing up to support her latest CD *Every Waking Moment*. Male and female lead vocals keep things interesting as well as a varied set list, from classic rock tunes to more current radio played tunes. There is also the added bonus of a graphic artist able to design promo and posters for each venue and add online advertising on websites.
Contact: heathermckenzie.com

MINE ALL MINE

Progressive pop/rock
Mine all mine is an Edmonton-based rock/pop/prog hybrid, with enough melody to keep it catchy, and enough musical noodlery to keep our frosted sides happy! The band released its debut album *Distance* recently

and has been busy playing shows and working on new material. Keep an eye out as the band brings down a roof near you!
Contact: evan@mineallmine.ca,
mineallmine.ca

MURDER CITY SPARROWS

Rock
Murder City Sparrows brings a real rock sound with none of that fancy overbub crap. I mean, really, who has eight guitar players anyway?! From stories of killers in Omaha to the lives of



Elvis and Priscilla, this "Texas Punk" band is raw and loud as hell
Contact: Jay Sparrow, jay@murdercitysparrows.com, Christine Rogerson, info@murdercitysparrows.com,
murdercitysparrows.com,
myspace.com/murdercitysparrows

MUSTARD SMILE

Rock
Mustard Smile is a five-piece rock ensemble that plays a delightful collection of hits from

all your favorite bands.
Contact: mustardsmile.com

MY SISTER OCEAN

Rock
My Sister Ocean is a two-piece rock band. Holden Daniels fronts the band on vocals and bass, while Eugenio Pacileo does the drum duties. The band has an intense live show and doesn't pull any punches in the delivery of its raw sound combined with honest, insightful lyrics. The perfect combination of melody and

O FOUR WHAT

Rock
This trio from rural Alberta is setting out to be heard in the Edmonton music scene with its powerful raw music.
Contact: Nathan at 907.1663,
ofourwhat@hotmail.com

ON THE BRINK

Sweet punk
Since its conception, On the Brink has played both locally and away in basements, halls, bars, clubs, scooter shops, tattoo parlours and drunken pirate ships, and aims to keep spreading its music and message to as many people and places as possible
Contact: onthebrinkcrew.com

OUR MERCURY

Punk/Rock/reggae
Building on a core of eleven years as a band, Our Mercury plays an engaging, unique blend of rock-reggae over tight rocksteady rhythms. Constantly refining their sound, the band is a true gem of the Edmonton music scene; its new 45, "Haunted By Your Love," is not to be missed by anyone who likes music

Contact: myspace.com/ourmercury
smallmanrecords.com

DAN PETER

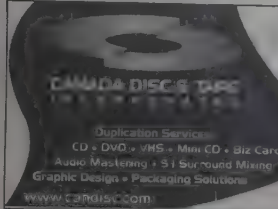
Progressive folk-rock
A musician and UFO researcher who has added a real 1947 radio broadcast of a crashed flyer saucer to his alt/pop style music
Contact: cdbaby.com/cd/danpeter

PROFUNDA ROSA


Gothic, rockabilly, punk
Contact: myspace.com/profundarosa

continues on next page





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ARTISTS

continued from previous page

RAPTORS

Rock
Basically, Raptors performs songs that speak for themselves through creativity and pop sensibility. Strong songwriting and impressive musicianship are the backbone of this project. Contact: Gord King, 721.2340, gordonking5@hotmail.com, myspace.com/raptorsaresarcy

RED RAM

Modern Rock
Red Ram mixes current and vintage sounds in new ways, as the band puts forward catchy modern rock tunes that defy common genres. Chunky riffs and hooks a la T-Rex are met with hand clapping electro breaks and beats. Somewhere in the middle. Mark Feduk, Doug Organ and Bill George bring it all together and then tear it all up. Contact: 905.1940, redram@redram.ca, redram.ca, myspace.com/redram11

RED SHAG CARPET

Alt rock/alt pop
Red Shag Carpet is an all-original alternative rock band made up of Dan Yarnon (bass), Ted Ani (guitar), Al Rickard (drums) and Matti Darrah (keys). Getting its start in Edmonton, the band has toured all over Canada, playing over 120 shows nationwide. Its upbeat, infectious style has drawn in audiences, packed dance floors and caught ears at every stop. Contact: redshagcarpet.com

ROCKET SAUCE

Cover Band
Avoiding cover songs that are played a million times in a million different bars, Rocket Sauce has found a unique selection of songs that is guaranteed to keep the dance floor packed, the crowd excited and the drinks flowing. Rocket Sauce is a cover band unlike any you've seen before! Contact: Gord King, 721.2340, gordonking5@hotmail.com

SCREWTAPE LEWIS

User-friendly art rock
Screwtape Lewis combines elements of '80s pop, lounge music and punk bravado with a conceptual art presentation to make user-friendly art rock. If Quentin Tarantino were a rock band, he might sound like this. Contact: screwtapelewis.com

THE SECRETARIES

Rock 'n' roll
Contact: 819.1651, info@thesecretaries.com, myspace.com/thesecretariesedmonton

SIXGUN

Metal
Sixgun is a cock metal hair band straight outta the '80s. The 18-year-olds love metal and take their cues from Iron Maiden and other guitar greats. The all-original band is a spectacle to see, bringing tons of head bangers out to its shows to bang their heads and mouth the lyrics to their songs. Sixgun wears spandex and ends its shows in a human pyramid! The band just signed a four-album deal with Dead Bunny Records, is in the studio recording its full-length debut album and will tour and release a video to support. Contact: Dixon Christie, 914.8747, sixgun.ca, myspace.com/sixgunthrash

SOME WON SPIT

Heavy Alt/Gothic
Some Won Spit isn't quite metal, but dark and beautiful. A combination of clean vocals and haunting screams makes for a graveyard sound. Contact: Cony, spitpromo@yahoo.ca, myspace.com/somewonspit

SONANCE

Punk/metal
From Jasper, formed in 2003 and still going strong, playing a wild mix of speedy punk rock and beefy metal sounds in shows all over



western Canada. Sonance is releasing its second album, *The Road Home*, in July 2007. Contact: Fabes Valcourt, 780.852-8514, sonancejasper@hotmail.com, myspace.com/sonancecanada

TEN SECOND EPIC

Pop/rock/punk
Passionate, intricate music, Ten Second Epic, like the beautiful mistake that is passion, is the fulfillment of a feeling, an instinct, a desire. Contact: band@tensecondepic.com, tensecondepic.com

TEXAS BLOOD MONEY

Rock/metal
Maximum r'n'r!!!
Contact: Ryan, myspace.com/texasbloodmoney

THRASHTIC FIBROSIS

Thrash
Recently formed four-piece playing a crossover of punk, thrash and hardcore shit. The band's intense live shows are gathering a loyal following, so watch the fuck out!! Contact: myspace.com/thrasticfibrosis

THE UNCAS

Alt-Country
The high-flyin' Uncas have been rockin' honky tonks and festivals across Canada for over six years now and it shows. The band's sound has been described as Whiskey Twang, Cowboy Metal or simply alt-country, but let's just call it AB Rock for now. All five of 'em sing and, wherever they go, hooks, harmonies and hijinks will ensue... Contact: 905.1940, hawkkeye@theuncas.com, theuncas.com, myspace.com/theuncas

VINTAGE ECHO

Rock 'n' roll
British Invasion inspired original Tambourine Rock. Contact: Paul, 964.4233, myspace.com/vintageecho

WEDNESDAY NIGHT HEROES

Street punk
High intensity sing-a-long street punk, guaranteed to blow a hole in the back of your head, rip your limbs from your body and leave you in a gleeful daze. Contact: 432.5324, wnheroes.com

THE WET SECRETS

A fairly gay pop band.
Contact: click your heels three times.

WHITEY HOUSTON

Rock
Beefy bass with a fine Gravy.
Contact: whiteyhouston.com

WILFRED N AND THE GROWN MEN

Pop/rock
Wilfred N and the Grown Men (Wilfred Kozub, Jamie Philip + guests) have been making adventurous pop music over the course of six DIY albums—and a new one on the way.
Contact: Wilfred Kozub, wilfredn@compusmart.ab.ca, myspace.com/wilfrednandthegrownmen

ROOTS

BOMBABE

Latin
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Contact: 403.830.4915, info@bombabeweb.com, bombabeweb.com

BOB COOK

Folk/easy listening
Singer/songwriter, plays acoustic guitar and sings songs about life, death and love.
Contact: 440.9079, thebigb@telus.net

CLAYTON BELLAMY BAND

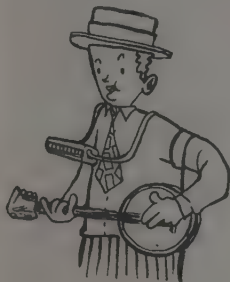
Country/rock
Brash, gutsy, dynamic songwriters and performers with roots in classic country, '70s southern rock and roots music.
Contact: 816.1419, claytonbellamyband.com

BILL BOURNE

Folk
Various contemporary dance and soul grooves-folk. A one-man tour de force who sings, plays guitar and writes with deep soul
Contact: 426.2054, billbourne.com

COLLEEN BROWN

Pop, singer/songwriter
Colleen writes catchy, melodic folk/pop music. Her inspiration comes from everywhere: an elderly woman on the bus; the west coast; the challenges of being a musician for a living;



and, of course, the complexities of love.
Contact: 819.1651, colleenmariebrown@hotmail.com

BACNE BOYS

Anti-Folk
Two gentlemen from other bands trying their hand at weird folk music. Enjoy!
Contact: myspace.com/thebacneboys

ALLEN CHRISTIE

Country
Along with his band Hillbilly Dust, Allen has been touring North America for the past 10 years with a driving acoustic sound that has been getting a lot of attention. By blending elements of western swing, honky-tonk, traditional cowboy, yodeling and bluegrass, Allen Christie and Hillbilly Dust have formed a sound all unto their own. His songs have appeared on movie soundtracks and documentaries; he has shared the stage with Ian Tyson, Steve Fox, Julian Austin and many others.
Contact: Marlene D'Aoust, 465.3175, mdaoust@shaw.ca, sonicbids.com/allenchristie

CAPTAIN TRACTOR

Folk/pop/rock
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COMBO RE

Latin
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Contact: combore.com

BOB COOK

Roots
A happy concoction of bompin' rootsy folk 'n' roll for people of all dimensions, drawing on Bob's catalogue of more than 300 songs and six albums.
Contact: 423.2199, bobcook.ca

KEVIN COOK

Country/roots
This 21st century troubadour has roots deep in the country and blues traditions, creating the foundation for his strong narrative and song-writing style.
Contact: 489.7851, kevincook100@hotmail.com, kevincookmusic.com

CORDOBA

Country/rock
Sounds like a dishwasher full of highball glasses and Hank Snow albums.
Contact: Sean, 221.5195, myspace.com/cordoba

MARIA DUNN

Folk/celtic
A 2002 Juno nominee, Maria Dunn writes historical and social commentary with an ear for melodies that fit seamlessly into the Celtic and North American folk traditions. Her 2004 CD, *We Were Good People*, features songs inspired by the vibrant people's history of Western Canada.
Contact: mariadunn.com

DAREN FRANK

Pop/folk/soul
On the stage, you will see him and his guitar perform well-crafted and tuneful songs. Listen to his recording and hear some of these same songs—minus the banter and clapping. Although solo right now, he plans to flesh out his sound with help from his Sung Heroes.
Contact: 238.3332, deecompane@hotmai.com, myspace.com/darenfrank

HIB HEATH

Folk/country/pop
His wonderfully literate songs paint pictures in your head with his thought-provoking lyrics. Rob has written for Glen Campbell Music.

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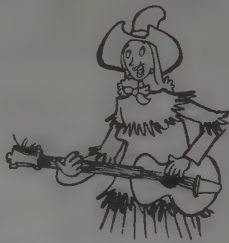
CRITERION/ATLANTIC MUSIC and Don Goodman Music in the USA. He has received a Canadian Radio Music Award for his songwriting, and was a "New Folk" winner at the highly regarded Kemville Folk Festival in Texas, joining the ranks of past emerging artists and alumni such as Lyle Lovett, Lucinda Williams, Shawn Colvin, Steve Earle, Tom Russell and Nancy Griffith. His new CD is slated for release in early 2008. Contact: Marlene D'Aoust, 465.3175, mdoust@shaw.ca, robheath.com

DOUG HOYER
Singer/songwriter
With the use of ukulele, guitar and accordion, Doug Hoyer makes quirky pop shine in the vein of Jonathan Richman, Jens Lekman and Bob Wiseman. His EP *Tattoo* reached #5 on CJSR and #12 on CUIT in Toronto. Contact: doughtoyer@gmail.com, mspace.com/doughtoyer

SHUTLER JANSEN
Black Country
Contact: shutlerjansen.com

JUDITH LAM
Folk/rock singer/songwriter
Judith's music is a distinctive and unique blend of soulful folk and passionate rock. With a captivating voice, driven music and lyrics that reflect her zeal for social justice, her songs necessarily inspire and touch hearts. Contact: contact@judithlam.com, judithlam.com, mspace.com/judithlam

DOUG LUND
Non-toxic country
Original music with an honest Alberta cowboy origin. Recipient of various awards from CMAs to Junos. Sometimes known as the Hurin Albertans, featuring: Curt Ciesla (double bass), Brady Valgardson (drums) and Grant Siemens (lap steel, banjo, guitar). Contact: RGK Entertainment, ron@rgk.com, corblund.com



MANIRAYGUN
Roots
A mash-up of telecaster twang and acoustic campfire poetry at approximately 80 bpm. Free verse drenched in badlands and reverberant. Dusty, Boxy, Smoky. Contact: maniraygun@shaw.ca

GORD MATTHEWS
Contemporary folk-blues
Although presently a member of Ian Tyson's acoustic trio, Gord is working on establishing himself as a songwriter and solo performer. This past fall he performed his original materi-

al in Nashville while backing up Myrol. Gord's music is entertaining, thought provoking and musically pleasing, with some humour thrown in for good measure. Contact: Marlene D'Aoust, mdoust@shaw.ca, sonicbids.com/gordmatthews

TERRY MIZADE
World/cajune
Solo harp and guitar performance and instruction. Great for private and corporate events. Contact: 435.3366, harpe@telusplanet.net

TERRY MORRISON
Folk/acoustic singer/songwriter
Terry Morrison has been described as "one of the most intellectually compelling songwriters in town" by Edmonton music reviewer Roger Levesque. She has performed at many Canadian Folk Fests, toured extensively throughout North America, has three CDs of original music to her credit and is featured on a number of compilations. Her voice is rich and deep, her melodies, rhythm and lyrics, strong and uniquely her own. Contact: terry@terrymorrison.net, terry Morrison.com

MYROL
Country
A mother/daughter duo that embraces a special sound that only family harmonies can create. Simply called MYROL, Joanne and Haley draw much of their music from their rural roots; their songs are thoughtfully crafted, laced with an earthy truth and nitty-gritty humanness. The duo's self-titled album is a tasteful blend of many styles, including country, bluegrass and folk, melded together to create a sound of their own. Contact: Marlene D'Aoust, 465.3175, mdoust@shaw.ca, myrolmusic.com

NETTI SPAGHETTI
Children's/family entertainment
She's a truck driving, guitar playing, song writing, nose honking kind of a gal. She loves to sing and dance and hang out with little kids and folks who like good tunes, good smiles and good times. Performance highlights include: North Country Fair, HomeFest, Morinville Kidz Day, Busker's Ball, Heart of the City, Edmonton Fringe Festival, many many others. Contact: netti@nettispaghatti.com nettispaghatti.com

TANYSS NIXI
Singer/songwriter
Playing acoustic, folk, Americana ... Contact: tanyssnxi@shaw.ca, sonicbids.com/tanyssnxi, tanyssnxiweb.com

RAISIN' CAIN
Folk/roots
Raisin' Cain plays an eclectic mix of folk with a twist, including influences from folk, country, swing, blues, pop and roots genres. A typical set includes a mixture of these influences, along with a strong selection of original songs. This group loves music and music-making! Contact: Cathy, 449.4376 or Randy, 467.2833, raisincain.ca

MARY RANKIN
Singer/songwriter & stage host
Mary Rankin has been involved in the Edmonton arts and music scene for the past decade. Her music speaks of life, love and connection, adding her own twist to everyday situations. A singer-songwriter first, Mary can also be found sitting in at various venues to lend a voice or percussion instrument. At present, Mary is working on original projects with a number of other Edmonton musicians. Contact: mary@womengathering.com

THE SHAKY GALLOWES HOUSE BAND
Hurtin' music
Born over a crooked game of poker and a jug of bad moonshine, the SGHB sings about two things: sin and redemption. Contact: shakygallows.com

SLOWBURN
Blues/Rockin' Blues
Edmonton's busiest and hardest working blues band, playing small cafes to larger clubs and beyond. You'll feel compelled to get up and dance. Yes, hiring a live band can be affordable! Contact: Phil Wilson-Birks, 970.1557, pwilson@shaw.ca, slowburn.ca

SOULJAH FYAH
Reggae
Soulijah Fyah, a reggae band with members hailing from all across the globe, has an impressive resume that includes opening slots for reggae giants like Morgan Heritage and Mike Dread, touring western Canada and over 100 shows under its belt. While the group is fundamentally roots reggae, Soulijah Fyah's members have been influenced by everything from classical, calypso, rock, jazz, blues, funk, latin and hip hop. With the use of kalimbas, xylophone, flute, congas, bass and acoustic guitar, the band's sound pushes the boundaries of contemporary reggae. Contact: Janaya Ellis, 479.5265, souljahfyah@gmail.com, souljahfyah.com, mspace.com/souljahfyah

UNDERWACK
Folk rock
Kenny Rotten's musical skeletons exquisitely fleshed out by Mike McDonald (six and twelve-string guitars) and Duane Elias (bass).

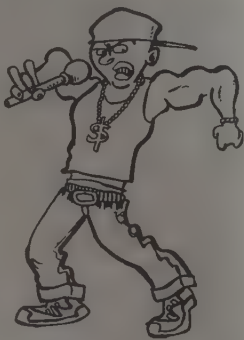
Contact: krotten@hotmail.com

GEOFF WYBENGA
Singer/songwriter
Contact: geoff.wybunga@gmail.com, mspace.com/wybungamusic

KATHLEEN YEARWOOD
Noise-Death-Folk
For nearly 30 years, Kathleen Yearwood has been challenging the frontiers of North American Folk music, dredging up the past with Trouveres songs and Gregorian creepiness, and scaring small children and old people alike with loud electric guitar and multi-phonics vocals. She has toured all over the world and is heading to Kathmandu, (a city named after her), in March 2008 to perform at a jazz festival. Contact: 636.2141, vortortue@resist.ca

HIP HOP / URBAN

BEBOP CORTAZ
Electro-funk/hip hop
Creating hot mix tapes from the future, local dirt bag Curtis Ross combines late-'70s/early-'80s synth-funk with art rock and hip hop in order to create pornographic dance floor ditties avec testicles. Contact: 486.4860, bebopcortez@hotmail.com, bebopcortez.com



D ABATOIR
Hip Hop
D Abatoir, along with his sibling, producer Eddie Eagles, is crafting and expanding new sounds in the genre of hip hop. D Abatoir's engaging, political and furious lyrics fuse with his brother's intricate and rhythmic beats to form a sound that is original and instinctively addictive to the listener. Look out for their debut album, *Destiny Manifest*, coming this summer. Contact: Daryl Bogosoff, 271.6818, d_abatoir7@hotmail.com, cderecords.com

DARKSON TRIBE
Pop/hip hop
A collective of MCs, DJs, vocalists, producers and b-boys who personify what hip hop is all about with a strong back-to-basics approach to production and performance. Contact: tribaleadaz@darksontribe.com, darksontribe.com

INTRICATE MINDS
Hip hop
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continues on page 31

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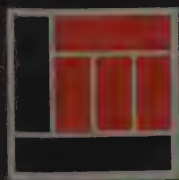
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ARTISTS

continued from page 28

own Records, who recognized them as "one of the 50 next important hip-hop artists," and promoting the debut album, *Self-Hypnosis*. This agreement benefits both parties equally. Rawkus is rebuilding its empire with brand new artists, and the Intricate Minds crew prepares to take the international stage. Contact: intricateminds.com, foundsound@intricateminds.com, myspace.com/therealintricateminds

IONB

hip hop is a superstar, bigger than Kanye, bigger than Dilla and even more prolific than Premier. Idiocy aside, "Jaundus Be" produces hip hop music for his niche of friends, peers, allies and enemies.

For more information, look listen and read his web site for some deliciously mediocre instrumentals from 2002 on toward the present.

Contact: ionb.ca

OZEELA

Soca/reggae/hip hop

Ozeela is an aspiring Caribbean musician who has toured the West Indies and the US with popular Soca bands like Partners In Ryme and WCK. A self-taught musician, Ozeela plays numerous instruments, including piano and drums.

Contact: ozeela@hotmail.com,

soundclick.com/ozeela,

myspace.com/ozeela

PLAD

Underground House

Plad is a stylistic, innovative musician who delivers the future sound of underground House music.

Contact: Bradley Bourne, 938.2262,

pladmusic@gmail.com

POLITIC LIVE

Hip hop

Mixing hip hop with reggae and R&B, Edmonton's Politic Live is helping to define the standards of urban music in Alberta. Consisting of MCs Bigga Nolte, Arlo Maverick and Dirt Britte, Politic Live's accomplishments include opening for Snoop Dogg, touring Canada, appearing on MuchMusic, reviews in Exclaim and helping raise over 4000 lbs of food for

Edmonton's Food Bank in five years through Hip Hop For Hunger. Politic Live is presently promoting its sophomore release, *Adaptation*. Contact: polilive@hotmail.com, politiclive.com, myspace.com/politiclive

PROSPER

Hip Hop

Contact: 270.4948, doktorprosper@hotmail.com

ELECTRONIC / EXPERIMENTAL

ADAPERAYGUN EXPERIMENT

Experimental

Tom Waits meets Walt Whitman in an espartan-tomantic bar fight. Typewriter robot wins. Contact: satoraye@shaw.ca

LANE ARNUT

Electronica

I play in several bands ranging from the chill-out improv of PROxyBOY to the electro-roots of AA Sound System to the full-on electro/laptop/experimentation of FERN and the completely improv tenets of the improvised network. The common thread is an emphasis on creativity and sonic experimentation. Contact: 988.8142

CRYPTOMNESIA/THEATRE OV IDIOTS

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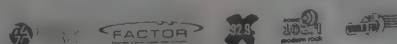
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Contact: TonMeister K, 642.3752,
lptech@shaw.ca,
http://members.shaw.ca/lptech

CLASSICAL / JAZZ

ANNA BEAUMONT

Jazz/blues/soul
Anna is a singer/songwriter with four CDs to her credit and has written theme songs for The Canadian Breast Cancer Foundation, The World Games and The Children's Stollery Health Foundation. She has performed in China, Europe, US, as well as here at home. Anna is also a Voice & Body Awareness Teacher and offers courses called "Express Yourself."
Contact: anna@annabeaumont.com

Classical guitarist
Active in Edmonton as a soloist, ensemble player and performer at weddings and other special occasions, Ernst Birss is a first prize winner in the Northwest Guitar Competition and was a performer in the Christopher Parkening Masterclass. His repertoire ranges from Renaissance lute music to contemporary works, also playing frequently in a duo with singer Merrill Tanner-Semple.



Contact: 482-3741, ebirss@telusplanet.net,
ernstbirss.com

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Chorale Saint-Jean is a 65-member French language university and community choir, the largest in Western Canada, associated with Campus Saint-Jean of the University of Alberta. Chorale Saint-Jean prides itself in providing French-speaking singers the opportunity to sing both classical and more popular repertoire (Piaf, Aznavour) in a unique French environment. Possessing incredible joie de vivre, this high-spirited ensemble charms its audiences with its passionate vocal interpretations and musical sincerity. It presents two concerts each year, a "Concert de Noël" in the spring. These concerts are usually held in one of Edmonton's most beautiful churches.
Contact: Laurier Fagnan 436.2186,
lfagnan@telus.net,
choralesaintjean.com

DA CAMERA SINGERS

Choral
Conducted by John Brough, Da Camera Singers is Edmonton's longest standing chamber choir. Da Camera offers an annual three-concert sea-

son comprised of mainly Classical repertoire from the Renaissance to the 21st century.
Contact: Tom King (business manager), tom-king@gmail.com,
dacamera.ab.ca



SANDRO DOMINELLI

Jazz
It has been said that Sandro Dominelli is one of Canada's most creative, talented and tasteful drummers. Sandro's toured, performed and recorded with a veritable who's who of the Canadian jazz scene.
Contact: sandrodominelli.com

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Directed by Paula Roberts, EKOS is a very active adult choir of 40 auditioned vocalists who love to sing music that moves, grooves, or soothes... everything from pop tunes, jazz, doo-wop and swing to gospel and world music. EKOS hosts its own concerts and performs at numerous community events.
Contact: 433.9910,
ekosingers.com

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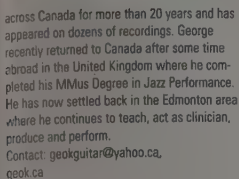
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Contact: Dale, studio@crowtown.com, crowtown.com

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Contact: 435 4838,
lynnesingers@shaw.ca,
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Contact: 628.4372, jr@janrandall.com, janrandall.com

Kent Sangster has been an integral member of Canada's jazz scene for over 10 years. A highly respected saxophonist, educator, band leader, composer-arranger, he approaches each project with passion for discovery and a confidence derived from years of experience.
Contact: kentsangster.com

We are a traditional string quartet from Edmonton that plays everything from classical to pop music. We play all kinds of events as well, from weddings to folk fests to a gig at the Juno Awards. The Stringbeans Quartet consists of two violins, viola and cello.
Contact: info@stringbeansquartet.com, stringbeansquartet.com

beansquartet.com

Classical
Classical guitarist Ernst Birss was the first prize winner of the 1998 Northwest Guitar Competition and is widely active in Edmonton as a performer and teacher. Merrill Tanner-Semple holds a masters degree in voice performance from the University of Alberta and is currently a singer, voice teacher and speech-language-voice pathologist. Merrill and Ernst reformed their duo to explore the outstanding repertoire for voice and lute, and have since expanded their interests to include music in folk traditions from the British Isles, as well as music from Spain and Brazil. They are available for concerts, weddings and other special occasions.
Contact: Ernst Birss, 482 3741,
ebirss@nusplanet.net

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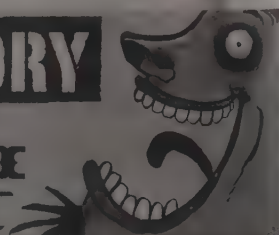
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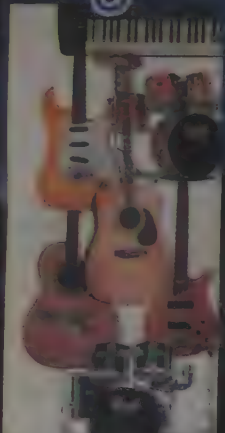
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Daily 4:50 10:05; Fri Sat late night show 12:15

HOT FUZZ

(14A) Gory scenes (coarse language) Daily 1:30 4:30 7:15 9:45; Fri Sat late night show 12:10

REVENGE

(PG) Daily 1:20 4:10 6:45

300

(18A, Gory scenes) Daily 9:50; Fri Sat late night show 12:05

AMERICAN LEMON TART

(PG) Daily 2:35 4:55 7:20 9:20; Fri Sat late night show 11:30

NANCY DREW

(PG) Daily 1:50 4:45 7:15 9:25; Fri Sat late night show 11:35

MEET THE ROBINSONS

(G) Daily 1:35 4:35 7:00 9:10; Fri Sat late night show 11:25

WILD HOGS

(PG, Coarse language, violence, not recommended for young children) Daily 1:40 4:25 7:25 9:55; Fri Sat late night show 11:40

THE YOUNG LADIES

(18A, Gory scenes) Daily 1:45 4:20 6:40 9:40; Fri Sat late night show 11:55

BLADE II: GLORY

(PG, Coarse language, violence, not recommended for young children) Daily 1:50 4:50 7:50 10:00; Fri Sat late night show 11:50

JAMES FRANKIE

(PG, Coarse language) Daily 1:55 4:15 6:50 9:15; Fri Sat late night show 11:55

OUTRAGED

(14A) Daily 1:25 4:40 7:05 9:30; Fri Sat late night show 11:45

CITY CENTRE 9

10th Ave SW, 9th Floor, 9th Floor

I NOW PRONOUNCE YOU CHUCK & LARRY

(14A) Fri-Thu 1:10, 4:10, 6:50, 9:40

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Fighting scenes, not recommended for young children) Fri-Thu 1:00, 4:00, 7:00, 9:50

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00 3:20, 6:30, 9:45

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Fighting scenes, not recommended for young children, no passes) Fri-Thu 12:30, 1:15, 3:35, 4:30, 6:40, 9:00

LICENSE TO WED

(PG, Coarse language) Fri-Sun, Mon-Wed-Thu 12:30, 3:30, 7:20, 10:10; Sat, Sun 12:30, 3:30, 7:10, 10:10

RATATOUILLE

(G) Fri-Thu 12:40, 3:40, 7:10, 10:05

LIVE FREE OR DIE HARD

(14A, Violence) Fri-Thu 12:20, 3:10, 6:35, 9:25

WARRIOR

(PG, Sexual content, mature themes) Fri-Thu 12:20, 3:10, 6:35, 9:25

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00, 12:30, 3:30, 6:40, 9:40, 12:30, 3:30, 6:30, 9:30

LICENSE TO WED

(PG, Coarse language) Fri-Thu 1:30, 3:35, 7:20, 9:25

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00, 12:30, 3:30, 6:40, 9:40, 12:30, 3:30, 6:30, 9:30

LICENSE TO WED

(PG, Coarse language) Fri-Thu 1:30, 3:35, 7:20, 9:25

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00, 12:30, 3:30, 6:40, 9:40, 12:30, 3:30, 6:30, 9:30

LICENSE TO WED

(PG, Coarse language) Fri-Thu 1:30, 3:35, 7:20, 9:25

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00, 12:30, 3:30, 6:40, 9:40, 12:30, 3:30, 6:30, 9:30

3:20, 3:50, 6:40, 7:10, 9:40, 10:10

RATATOUILLE

(G) Fri-Thu 1:10, 3:45, 7:05, 9:35

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Fighting scenes, not recommended for young children) Fri-Thu 12:10, 12:40, 3:10, 3:40, 6:30, 7:00, 9:20, 9:50

LIVE FREE OR DIE HARD

(14A, Violence) Fri-Thu 12:00, 3:35, 6:55, 9:55

I NOW PRONOUNCE YOU CHUCK & LARRY

(14A) Fri-Thu 1:20, 4:00, 7:20, 10:00

GALAXY-SHERWOOD PARK

10th Avenue SW, 10th Floor, 10th Floor

THE PHOENIX

(PG, Coarse language) Fri-Thu 12:50, 3:40, 6:50, 9:40

I NOW PRONOUNCE YOU CHUCK & LARRY

(14A, no passes) Fri-Thu 12:10, 3:20, 7:30, 10:20

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Fighting scenes, not recommended for young children, no passes) Fri-Thu 11:45, 12:15, 3:00, 3:30, 6:30, 7:00, 9:50, 10:15

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:00, 12:30, 3:15, 3:45, 6:45, 7:15, 10:00, 10:30

LICENSE TO WED

(PG, Coarse language) Fri-Thu 12:50, 3:40, 6:50, 9:40

THE PHOENIX

(PG, Coarse language) Fri-Thu 12:50, 3:40, 6:50, 9:40

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TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:10, 12:40, 3:10, 3:40, 6:30, 7:00, 9:20, 9:50

I NOW PRONOUNCE YOU CHUCK & LARRY

(14A) Daily 1:10, 3:35, 7:00, 9:25

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(PG, Violence, not recommended for young children) Fri-Thu 1:00, 3:30, 7:05, 9:30

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:50, 3:45, 6:50, 9:55

HARRY POTTER AND THE ORDER OF THE PHOENIX

(PG, Fighting scenes, not recommended for young children) Fri-Thu 12:55, 3:45, 6:55, 9:40

MAGIC LANTERN-CAMROSE

10th Avenue SW, 10th Floor, 10th Floor

TRANSFORMERS

(PG, Violence, not recommended for young children) Fri-Thu 12:50, 3:40, 6:50, 9:40

I NOW PRONOUNCE YOU CHUCK & LARRY

(14A) Daily 1:10, 3:35, 7:00, 9:25

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(PG, Violence, not recommended for young children) Fri-Thu 12:50, 3:40, 6:50, 9:40

Hairspray Waters down its message, if not its fun

JOSEF BRAUN / josef@vancouverweekly.com

Considering the inevitable wear and tear encountered during its journey from the original 1988 John Waters film to the wildly successful Broadway musical it inspired and then back into theatres as a new, star-studded movie-musical version, it'll surely come as no great surprise that *Hairspray* has lost something in translation. Forsaking much of Waters' eccentricity and bite in the pursuit of cheeky, accessible razzle-dazzle, the new *Hairspray* is a safer, softer, winkily nostalgia piece with easy-to-catch shards of irony: a movie to take your mom to.

The Civil Rights Movement's assault on 1962 Baltimore (actually a kitschified T-section within Toronto's Parkdale neighbourhood) is reduced here to the simple matter of getting a perky, talented, adventurous, diversi-

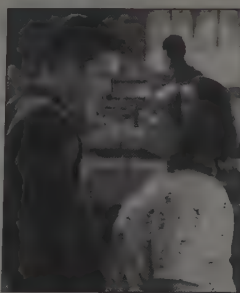


MUSICAL

PREMIERE JULY 20
HAIRSPRAY
DIRECTED BY ADAM SHANKMAN
WRITTEN BY LEEAL DICKINSON
STARRING NICOLE BLONSKY, JOHN TRAVOLTA,
CHRISTOPHER WALKEN, QUEEN LATIFAH

ty-loving white girl to lead the city's black community to triumph. Racial tolerance is as easy as learning the Watusi: as soon as folks get one glance at happy kids of all colours dancing together on TV, there's no turning back. The happy ending delivered in one big protracted number lets everyone leave the theatre patting themselves on the back for being so enlightened as to feel that, you know what, integration is all right. A subversive message—if it were delivered at least 40 years ago.

"But, is *Hairspray* fun?" you ask. The answer: well, kinda. Newcomer Nicole Blonsky certainly has the big



hair, the sass and the pipes to fully inhabit the role of Tracey Turnblad, the high school student who lands a spot on Baltimore's hottest TV dance show. She also has the right roundness—and complete comfort with her

body shape—necessary to play Tracey, who fights not only against racism but size-based prejudices too.

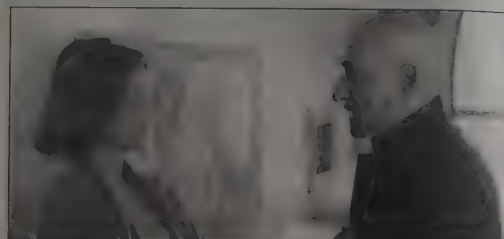
SHARING THAT SAME category is Queen Latifah as Motormouth Maybelle, the host of the monthly "Negro Day" edition of Tracey's beloved program. Latifah brings more spunk, funk and soul to the proceedings than anybody else by a longshot, to the degree where you kind of wish she was the central character. Plus, she looks pretty fine in her blond Etta James wig.

None of these same plaudits can be aimed at John Travolta, stunt-cast as Tracey's agoraphobic laundress mother Edna. There's an entire number devoted to Edna's social difficulties living life as both a profoundly obese person and a woman. The song's poignancy gets compromised, to say the least, by the fact that Travolta, still a recognizable movie star under all

the drag and the fat suit, is neither fat nor a woman. He's also not the best singer for the part's demands. His placement in the film feels like a gag with very limited returns, though Edna's scenes with her joke shop proprietor hubby Wilbur, played endearingly by Christopher Walken, are pretty cute.

Hairspray was directed and choreographed by Adam Shankman. With its fairly fluidly conveyed dance sequences, it's easily the best thing Shankman's ever done (his previous credits include *The Wedding Planner* and *Cheaper by the Dozen 2*). But it's still basically bland, from its simplified politics to the all-too-easy-to-saturize candy-coloured period sensibility to the songs, every one a generic version of the great Brill Building and R&B tunes of the time. In short, a good way to twist, shout, and fall peacefully asleep. ♥

Metro Billiards Presents
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Storm Large AND THE BALLS
Doors - 9pm
Limited Tickets
THE METRO - 10250 - 100 STREET EDMONTON T5J 1H7 (780)990-0700
(JUST SOUTH OF GRANT MACGEWAN COLLEGE) WWW.METROBILLIARDS.COM
RSVP tickets Online at www.metrobilliards.com



You Kill Me slays 'em by keeping it low-key

DAVID BERRY / david@vancouverweekly.com

The quintessential scene in *You Kill Me* comes when Frank Falenczyk, Ben Kingsley's recovering-alcoholic hitman, finally works up the courage to stand up at the front of his weekly AA meeting and address the crowd. In the blunt, vaguely annoyed gruffness that more or less defines his character, Kingsley tells them the only reason he's trying to sober up is so he can get back to his job: killing people.

There's a tendency among Hollywood directors to hammer a point (especially if that point is a joke) home fairly hard, but the scene works precisely because director John Dahl keeps it as low-key as possible. Refusing as much as possible to go to the no-doubt wide-eyed reactions of the assembled guests, it's mostly just Kingsley's thingoated Polack very matter-of-factly expressing that it's either drinking or killing people, and he'd rather kill people; Dahl lets you appreciate the absurdity without much pointing it out to you, and it's a sedately hilarious, and uncomfortable, scene for it.

DAHL MANAGES TO SATURATE the rest of the film with the same kind of welcome indifference, sedating a story that has far too many opportunities to devolve

COMEDY

OPENS FRI. JUL. 20
YOU KILL ME
DIRECTED BY JOHN DAHL
WRITTEN BY CHRISTOPHER MARCUS
KATYAH MARLEY
STARRING BEN KINGSLEY, TEA LEONI &
LINTA WILSON

into zaniness. You can almost hear the smile-voiced trailer-man in the plot description: "an alcoholic hitman moves to San Francisco to sober up, he gets a job at a funeral parlour, where he meets the girl of his dreams, but sometimes [wacky skipping record noise] old habits die hard." Dahl avoids drawing any attention towards the obvious oddity, though, and playing it straight brings the film a level of unassuming charm that's as curt and snappy as its main character.

Kingsley, speaking of which, is exceptional. Even with Dahl's even-keeled direction, the film is essentially a deadpan romantic comedy, with all the character that generally implies, but Kingsley's Frank manages to be both a convincing remising alcoholic, practically petrified every time someone opens a bottle, and a suave, if flawed, romantic lead. His point-to-point delivery marries Dahl's aesthetic perfectly as well, keeping the humour refreshingly spry. Much like the movie, it's low-key, and all the better for it. ♥

All dressed up and nowhere to rock out

PREVUE CATALOGUES THE UPS AND DOWNS OF EDMONTON'S LOCAL MUSIC SCENE

BRYAN BIRTLES / bryane@vancouverweekly.com

Great bands? Check. Supportive community of musicians, record stores, labels and designers? Check. Plentiful venues? Wait a minute, bud.

It seems that every other week we're printing a story about another venue shutting down. Whether it's due to condo development, high rents, trouble with the law, trouble making ends meet or even the roof caving in, sometimes it seems Edmonton venues are like sitting ducks.

And while that might be a problem, it also seems that Edmonton's local scene has never been stronger than it is right now. There is the tight-knit local crew that comes out a few times a week to support each other, and then there are the individuals and bands making a fair amount of noise on the national and international level—something that was nearly unthinkable just a decade ago.

So what is the overall health of our little scene? How good are we at nurturing talent and making things happen? How does the larger music community fit in? How does the venue shortage—if indeed there is one—affect the music community? As *Prevue* presents our annual directory of local musicians, it seems timely to speak to influential members of Edmonton's music community about the state of our city's scene.

STEVE DERPACK IS an independent promoter and a musician in this city. Having previously booked at the Powerplant and the Rev, Derpack made the decision to go independent in the last year. He was also the drummer for fondly remembered '90s pop band Molly's Reach and is currently with This Civil Twilight. Derpack sees the success of local bands as something that will spur more creativity on the local level, as well as more attention from outside of the city.

"We've got some high-profile bands that are doing really well right now, which is something I've never seen before," he says. "I think it shows that people from your own backyard are able to succeed and do that. I used to whine and complain, as a jaded pop-band guy, that the reason nobody from Edmonton did better was because the agents and managers and labels weren't here."

With a few breakouts, it seems like it doesn't matter that industry people aren't here, he says, because these breakout artists have brought the attention onto everyone else in the

NEWS | LOCAL MUSIC

scene, causing a buzz around the whole city.

"We're just the latest [city] to do that but it took 20 years" he says. "Look at Montreal and all the indie darlings. Halifax was like that when I was in Molly's Reach, and the reason guys like me heard about it was because of a band like Sloan."

Promoter Dave Johnston of The Union, one of Western Canada's biggest promotions companies, agrees that the breakout talent in Edmonton is calling the country's attention to the city's artists. He sees the success of Edmonton's scene as a result of the infrastructure that exists to support it.

"Edmonton has a really good economy and on top of that there's a lot of fantastic talent in this city. There's Ten Second Epic, there's Social Code, there's Shout Out, Wednesday Night Heroes, and there's a great support network for that talent base whether it's rehearsal spaces, record stores, media—we're kind of spoiled here," he says. "In Edmonton, people here love live music, they support live music and they support the culture that goes around it."

Bryan Kulba has been involved in the scene for a long time, playing in bands like the Wolfnote, the Buddy System and Slugger, and he's also one of the city's go-to guys when a band needs to make a record, so he has a good handle on what's going on with this city's scene.

"I'd say the quality of the bands that I'm recording has been the highest calibre that I've ever dealt with. In the time that I've been in bands, the bands that are happening right now and the bands that I've had the pleasure of dealing with are all at the top of their game," he says. According to Kulba, the ability to create demos cheaply and easily, refining the music a band is making, and the resources that the internet provides, are what is helping today's bands to be at their best. "I think it's a lot of factors that have really gotten bands focused on quality."

SO, IF EVERYTHING is hunky dory on the band front, then what is the problem? Venues in this city are shutting down, and one has to think this will eventually cut into the infrastructure that Dave Johnston credits with mak-



PREVUE

THU, JUL 18 (8-10 PM)
NO NO SPOTS
NEW CITY STU

FRI, JUL 19 (8-10 PM)
SOUTH SIDE RIOTS
ALBY & AVENUE COMMUNITY HALL (1210 118 AVE)
\$10 (ALL AGES)

SAT, JUL 21 (8 PM)
TOY SANGERS
BLACKSPOT CAFE, \$5 (+ MEMBERSHIP) (ALL AGES)

SAT, JUL 21 (8 PM)
ASB
WOMEN ROCKERS

SUN, JUL 22 (7 PM)
THE FLATLINERS
Avenue Skatepark, \$8-10 (ALL AGES)

SUN, JUL 22 (8 PM)
SAOSIN
STADIUM 19 MOWIE, \$15-20 (ALL AGES)

WED, JUL 25 (8 PM)
THE AKAM
MUSIC TUBES & CO

THU, JUL 25 (10 PM)
SKAVENJAH
GATHEBY & TREE

CONTINUES ON PAGE 43

JULY 19



no no spots
(Wendy)


Blue Jay
Jen, Nicole and Wendy



SID at door / doors at 8:30pm


**THURSDAY
AUGUST 2ND**

left spine down
myspace.com/leftspinedown



(featuring members of Front Line Assembly, The Black Halo)

perilous seas



TICKETS IN AT DOOR.
NO ADVANCE SALES.
DOORS AT 8PM
SHOW AT 9PM.
NO MIDDY

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THE CREEPSHOW



PROFUNDA ROSA
AND SPECIAL GUESTS

ALL AGES
LICKED BY THE BLOOD


AUGUST 15



DOORS AT 6 pm
SHOW AT 7 pm
\$15
AT DOOR
NO ADVANCE


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LOTUS CHILD



THE TRIP and **JEREMY NISCHUK**

JULY 22



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AUGUST 19TH

COMBICHRIST



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AND WITH THIS
TOUR?

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TIL ON THE SQUARE

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SEX PARTY

VALENTINES

ROCK OUT


no cover
no minors



WITH YOUR

BOX OUT

WEDNESDAYS



ing our scene so good. Some people don't see it as the big problem that others—like me and this paper—have sometimes presented it as. Other cities have gone through this and come out the other side—so what's going on and what's going to happen?

"When there are less venues to work with, everybody is competing for the same spaces," says Johnston. "With so many acts wanting to play Edmonton—on top of the local acts—it gets tough to get spaces. So far it's been okay, but I'd welcome more spaces than less."

So it seems we're not in crisis mode yet, and the venues that we have are doing an admirable job of handling the overload, but it does sometimes seem like putting on shows is becoming an uphill climb.

"It's challenging as a promoter—you have a lot of good bands and a good healthy scene and a lot of active promoters, but you don't have a lot of venues," says Steve Derpack. "But we're not the first city to go through this. In Vancouver, when the economic booms fluctuated, venues closed like crazy."

Vancouver promoter and Edmonton ex-pat Kristin Cheung notes that, recently, venues are being shut down in Vancouver because the city is anxious to transform their downtown into a gleaming sterile mass for the 2010 Olympics. This effort, she says, is similar to the Alberta housing boom, which has made land in the city centre more attractive for condo development than for performance spaces. Vancouver scene members have been forced to think outside the box.

"There's lots of alternative venues—there's illegal venues and there's Hoko's, which is a sushi restaurant in Chinatown, and there's the Sweatshop which is a small skate park that people have shows at too," she says. "I think it's a response to venues closing down."

This response has been seen in Edmonton too.

"What I've found really interesting in the past couple of months is people finding alternate venues," says Johnston. "When I was a kid there weren't a lot of venues either. Bands have gone back to not relying upon a club. They go out and they book a hall, as some bands have used Teddy's as a venue, just making your own scene."

THIS CREATIVITY in finding venues has led Bryan Kulba to think that the problem has been slightly overblown. According to him, venues come and go in cycles, and even though it looks bad

now, eventually some new ones will open up. And besides, he says, it's not like the apparent lack of venues has been too problematic for the scene.

"Despite people saying that venues are hard to come by, I don't see any reduction in the number of shows here in Edmonton. In fact, I see just as many shows as there ever were," says Kulba. "I wouldn't say there's no problem at all, but it doesn't seem that people are giving up on shows, so it's probably not an epidemic problem. To be fair though, I'm not on the promotions side of music."

Derpack agrees that a lack of venues right now is not the absolute end of the world and that, eventually, the problem should sort itself out.

"When it comes to venues, I think there will be some new ones creep up," he predicts. "I'm excited to see what the next year has in store for Edmonton, because if a good new room opens up or becomes available and the right people get behind it, it's going to be the new 'it' place to be."

For Dave Johnston, venue scarcity

is a problem, but he doesn't believe that it's the kind of thing that could shut down the local music community. It would take a diametric shift in attitudes to do something like that, though there are things that musicians and fans can do to help their scene, he says.

"Your only limitations, the only problem you're ever going to have, is if the music scene just doesn't exercise being a community," he says, pointing to the strong links between the different genres as proof that Edmonton remains healthy no matter how much of a challenge it is to put on shows. "I just hope that bands—and, more importantly, people that want to see live music—continue to support it."

"Drop a couple bucks and go see a show! Go see a new band you've never heard of!" he implores. "If people altogether stopped doing that, that would be a problem, because you'll lose all the venues and we'll have nothing left and it'll be just a land of Top 40, and who wants that?"

HOT TOPIC
EVERYTHING ABOUT THE MUSIC
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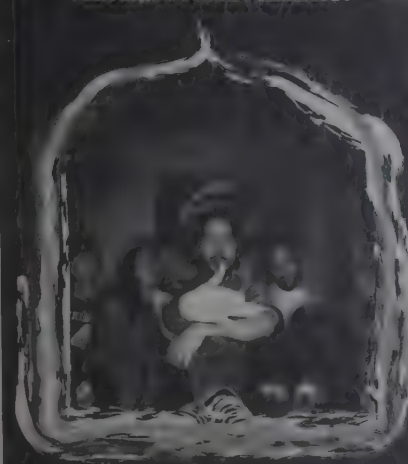
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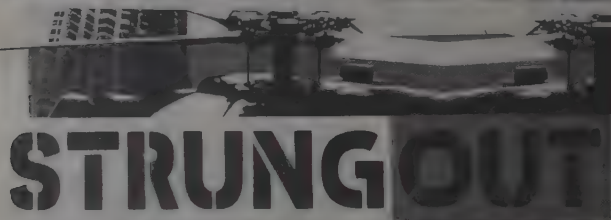


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Touch and Nato grin and bear the ride

BY CAROLYN NIKODYM / carolyn@vancouverweekly.com
Before he started rapping, Edmonton's Touch was a dancer. His first big gig—and the first concert he ever attended—was opening for Maestro Fresh Wes, where he and his partner had to start over four times because of technical difficulties. As nerve-wracking as that was, the then-junior-high student never really had to worry about a case of stage fright again, even the first time he played for an audience.

But when **Touch and Nato** had the opportunity to lay down some tracks with Brooklyn hip-hop legends Masta Ace and Wordsworth, things were a little different.

"To actually have Masta Ace in the studio while I'm in the vocal booth—that was a different story," Touch (aka Randy Marks) admits. "I just wanted to get to know him. I think that was the first time I actually sweated. I had a head of sweat when I was in the vocal booth, and I was like, 'Dude, we'll do that again another day.' It was kind of intimidating, but luckily that happened, so I don't think anything else will intimidate me."

Once Wordsworth kind of messed up—he got his timing out of whack—I couldn't tell him that it didn't sound good," beat-master Nato (aka Nathan Down) adds. "I waited for Ace to say something. Ace was like, 'Do it again,' and I was like, 'Yeah!'"

It wasn't saying anything," I was waiting for Nato to say something," Touch continues. "Words was like, 'Is that good, is that good?' I just turned away and waited for Masta Ace to ...

PREVIEW | FRI, JUL 20 (9 PM)
TOUCH AND NATO
WITH DJ POMP, THE INGLEWOOD JUNKYARD DOG
BAR WILD, \$10

Masta Ace was, like—you could tell he was the mentor, you could tell that Words was looking to him for confirmation, even though nowadays, I think I like Words' stuff a little better. But Masta Ace is still one of my favourite MC's."

NATO IS A LITTLE leary of Touch's admission—as Masta Ace and Wordsworth will be performing in town with hip-hop supergroup EMC on Jul 24 and might stumble upon this here article—but Touch elaborates that, as a freestyler, he has a strong appreciation for the freestyle talents of Wordsworth, who appears on the duo's debut album *The Representatives of Inevitable Death*.

Besides, Touch jokes, Masta Ace only smiled once the whole time they got together—and the story of that single smile from the stern-faced rapper-master is one that you can tell both Touch and Nato like to relate.

"We picked them up [from the Crown Plaza] and there was this brand new Escalade outside," Nato says. "And Masta Ace sees the Escalade, and he says, 'Oh, we're rolling in an Es-ca-lade!'"

"He was so happy," Touch adds. "And I was, like, 'No, we're driving in my girlfriend's grand Am.' Nato continues. "He didn't talk for the rest of the night."

"That was the only time I saw him smile," Touch says. ▼

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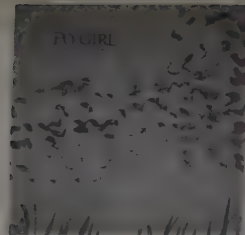
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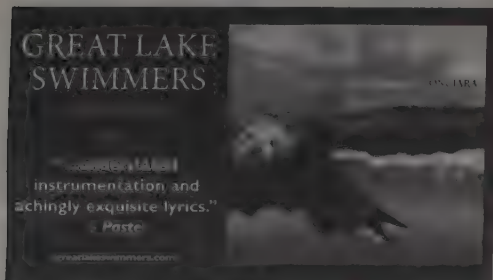
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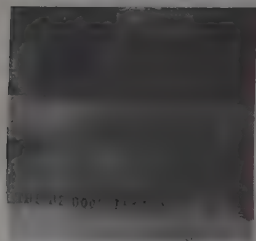
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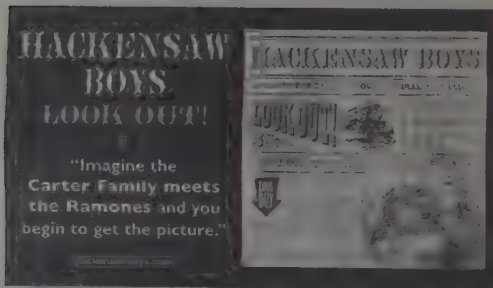
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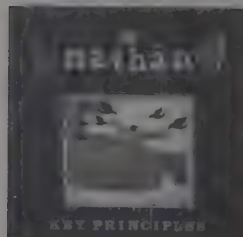
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Nathan can't believe it's not Winnipeg

EDEN MUNRO / eden@vancouverweekly.com

If you've ever checked out an album by an artist from Manitoba, while flipping through the liner notes, you may have seen the logo for Manitoba Film & Sound, a non-profit corporation dedicated to promoting the province's film and recording industries. It's a popular credit amongst Manitoba-made albums.

Shelley Marshall, vocalist/guitarist for Winnipeg's Nathan, admits that

PREVIEW SAT. JUL. 21 (7 PM)
NATHAN
WITH MANARAYGUN
VELVET UNDERGROUND, \$10

her band, along with all the other groups and musicians that make up the local scene in her hometown, has thrived in an environment that offers up a lot of cash to musicians for artistic purposes, endeavouring to support

original music instead of going for the quick buck and booking another cover band—or some has-been group that had a hit song some 20 years back—for a crowd with little desire to hear songs that aren't in regular rotation on the radio.

"Manitoba has wicked funding," she says over the phone. "We have Manitoba Film and Sound that will fund albums and videos and show cases. MARIA—the Manitoba Audio Recording Industry Association—the will fund showcases and things like that. So, outside of FACTOR, we have provincial funding, too. I guess our government has always been ND and super supportive of the arts, so we're lucky to have that."

THE WINNIPEG MUSIC SCENE is strong one thanks to the support that it receives, despite being relatively small compared to the scenes in larger cities.

"Everybody in the pop scene knows the roots scene knows the roots scene," Marshall explains. "There are fewer venues [than in a larger city], but we have great venues for all kinds of music, particularly roots and stuff like that."

"I think when you're playing music in Winnipeg, you never really consider that you're going to be having to create commercial music," she continues. "Because you never think that you're going to be on commercial radio or anything like that, so you get a lot of unusual music—people just doing what comes out of them rather than trying to play something that's going to get radio play."

While Marshall is happy to call Winnipeg home, she says that the Edmonton music scene has always been extremely welcoming to Nathan.

"It's always been a great place to play," she states happily. "You can relate to the people—it seems like a very similar culture, whereas you go to the West Coast and it's a little bit different culture and the East Coast has sort of a different culture, but Edmonton feels like home. It's almost like walking around in Winnipeg."



www.thebuttlesschaps.com

July 25
The Black Dog
Freehouse
10425 82 Avenue
9:00 pm start time



They like their chaps Buttless in Vancouver

EDEN MUNRO / eden@vuuweekly.com

It's a very supportive music scene in Vancouver," explains Dave Gowans, singer/guitarist in Vancouver's **the Buttless Chaps**. "There are lots of great people, but the one thing is that I think we're in a similar position to Edmonton in that there's not a lot of venues right now."

While Gowans is a little dismayed to see both new and established venues crumble and fall by the wayside, he's optimistic about the future of the scene due to the resilient spirit that the city's bands are showing in the face of opposition.

"I've noticed that a lot of people are starting to put on their own shows again, like in halls or renting out," he says, describing the situation out west. "There's a new place called The Chapel, which was an old funeral home that's been turned into a little art stage theatre and there have been a few CD release parties happening there."

"I hope there are more venues, but people are doing creative things as well," he continues. "I've been to a couple of gigs in upstairs warehouse

PREVUE

WED, JUL 25 (8 PM)
THE BUTTLESS CHAPS
BLACK OOG, FREE

spaces like art studios. Bands are just playing there and they're really fun—the sound's good, the band brings in a PA and it works just fine, so maybe there's a little more of a do-it-yourself thing is going on."

GOWANS IS HEARTENED to hear that the DIY spirit is alive and well right here in Edmonton, too. When told of the recent spurt of shows at Teddy's, along with a proliferation of hall shows—and even the occasional riverboat gig—Gowans chuckles and says that those are exactly the kind of shows that make a scene exciting.

"It's fun for people to go see shows there and have a good time as well," he explains. "Venues where people don't like hanging out, but they go to them—the only time there's people there is when there's a gig and it's not a place where people go for drinks—that's what places need." ♥

PREVUE / SAT, JUL 21 (9 PM) / STORM LARGE AND THE BALLS / METRO, \$20 When I sat down the other day to call Storm Large, one of the singers from the second season of Rockstar where she was vying for a spot in Supernova, the band made up of Tommy Lee, Jason Newstead and Gilby Clarke, I dialed the number expecting to get the singer while she was driving through Ontario with her band The Balls. Instead, I was greeted with a cheerful voice saying, "Good morning, EZ Rock." Uh, okay. Turns out, I had received the number for a Toronto radio station that was promoting Large's show out east instead of the one for Large's cell phone. And as easy as the internet can make things at the best of times, take away internet access for a couple of days and you've got no chance at rescheduling. So, rather than offer up an interview here, I'm just going to point out that Large and the Balls will be arriving soon in Edmonton for a gig at Metro Billiards, where they'll be laying down their version of "loungecore," covering the distance from metal to torch songs. —EDEN MUNRO / eden@vuuweekly.com



Laura Daniels

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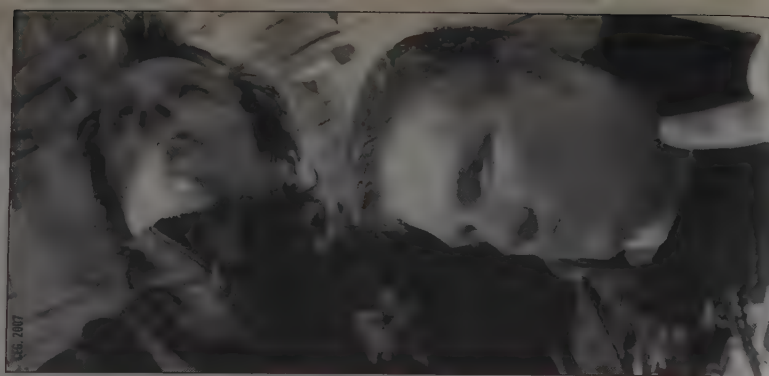
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Tommy Lee and DJ Aero form a new Mötley Crüe

CAROLYN NIKODYM / carolyn@vancouverweekly.com

You've seen him swoop over the crowd on a mechanical arm at Mötley Crüe concerts. You've seen him go to college. You've seen him lounge around on *Rockstar: Supernova*. You've seen him in the buff with his ex. But have you seen him spin?

One of the more surprising acts to make a show of it in our unassuming burg of late, **Tommy Lee** and his partner in dance-floor debauchery **DJ**

Aero will be bringing their dirty beats to The Bank's Party Tent this year. •

"I've never been drawn away from rock. It's in my blood," Lee says emphatically. "But what's also in my blood, as a drummer, is the love for the beats! For as long as I can remember, I've fucking loved dance music, and even while playing with Mötley Crüe or Supernova or doing my solo records, I've always managed to put in a lengthy electro-beat section in my drum solos. Bless them beats!"

"I think dance music penetrates the soul so much more than rock," he adds. "Once again, the beats are infectious and unstoppable."

Okay, after all that and Methods of Mayhem, I suppose that it isn't that much of a stretch for Tommy Lee to discover a talent for laying the beats. But since joining forces with turntablist DJ Aero (Chester Deitz—who has been at the decks since 1990 and whose resumé includes being the resident DJ and sound designer for Tony Hawk's Boom Boom Huck Jam Tour), Lee has helped the pair's show evolve, going from rock star drummer to DJ in his own right.

"We've grown immensely since our first gig at Winter Music Conference in Miami," Aero says. "Tommy and I know the material better, and we know each other's style. We also make our own dub- or vocal versions in Ableton Live, so that we are right on beat."

IT ALL STARTED back in '99, when Methods of Mayhem was looking for a DJ to join its tour.

"My friend, Andy Garza, from Huntington Beach, knew Tilo, who was Tommy's partner in the band, Methods of Mayhem," Aero explains. "He knew that Mixmaster Mike from the Beastie Boys could not make the tour, so they needed a DJ. Long story short, I really hit it off with every one of the guys in the band. I think that was my 'big break.'"

"Aero's love for the music and his passion grabbed me right away. Now, I feel like we're one," Lee says. "We both know what each other is thinking before we do it. That's something you can't buy or create. It just happens when two people are in musical sync."

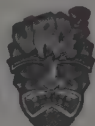
To add fuel to the dance-floor fire, Lee and Aero will be bringing along video scratching equipment.

"Tommy plays the most insane video-loops that really represent the style of electro-house and breaks that we rock," Aero says. "Tommy is so versatile as an artist, and it is great when we can introduce new rhythms and sounds to the masses of fans who love Tommy Lee. The best part is showing them that he's really a great DJ!"

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DJs take it to The Bank

CAROLYN NIKOBYM / carolyn@vancouver.com

For lovers of danceable beats lovingly laid out by nimble-fingered DJs, the growing accessibility of the various genres in Edmonton is music to the feet.

While in some ways we're quite humble, even self-deprecating, about where we might rank on the world stage when it comes to techno, trance, drum 'n' bass and especially house, the truth of the matter is we still seem to attract the attention of some of dance music's bigwigs.

"It's pretty remarkable," admits Luke Morrison, Edmonton's deck-man on the rise. "I remember when we first started to bring some of the big guys through, and you pick them up from the airport and they've just come from Jakarta or Dubai and you think, 'Oh they're probably just doing this because their agent talked them into it' kind of thing. But I'd say that 90 per cent of the time, if not higher, that people that come here are really looking forward to it and it's become a stop on their tour."

"The main reason is the crowd is so good. The feedback that we get after the show from these guys is, 'Wow, that was great,'" he adds. "It's strange—Edmonton's sort of become one of those diamond-in-the-rough spots that people like to come back to."

One of the attractions for both the DJ and the audience, Morrison thinks, is the intimacy of the various venues. While there's nothing like catching someone like Max Graham or Bassnectar at huge shows—with intense energy coming off a crowd thousands strong—it is equally, if not more, compelling to be up close and personal.

ALTHOUGH IT CAN SEEM a little chicken-and-egg-ish, the quality of Edmonton's scene both helps draw big-name talent as well as inspire homegrown talent, of which Morrison is definitely a strong member. In some ways he can be seen as our city's house ambassador (those are my words, not his; if you've ever talked to him, you know that he's really quite humble) especially since garnering the attention of the legendary Pete Tong, who plays Morrison's mixes on his long-standing standard-setting radio programs Essential Mix and Essential

Selection on BBC Radio 1.

"I've been listening to his show since the mid-'90s," Morrison says. "So the first time, it was right fun to hear him say Alberta on his show. It wasn't something I'd thought I'd hear when I first started to listen to him."

Even though Morrison has been having a good run of it himself—with residencies at The Bank Ultra Lounge, Y Afterhours and Halo, giving him the opportunity to play everything from fun, mainstream house to underground techno to deep house—and even though the scene is growing, he still figures that breaking into the biz isn't as easy to do as some may think.

"Aside from learning the technical stuff and how to work all of the gear, it's like anything," he explains. "It's political, and it's also tough to find a club or promoter to work with that has the same vision that you do, or the same ideas."

"I was fortunate enough to do that fairly early on with Chris and Justin at Connected and Tony at the Y—you know, guys who were trying to get dance music up on the same par with hip hop and Top 40."

MORRISON, OF COURSE, will be adding his non-Top-40 spice to The Bank's Party Tent alongside Nestor Delano (on their usual Friday night spot). After a successful run last summer, the Party Tent will run over two weekends and play host to other local favourites DJ Kwake and Harmon B.

And the big names that have been convinced to check things out? Well, Tommy Lee and DJ Aero (see accompanying article) Jul 26 and DJ AM—who you may recognize as one of Nicole Richie's exes—is scheduled to rock the decks Jul 19. Morrison sees AM as a prime example of a DJ who is not only tossing the concept of genre out the window, but who is also having a lot of fun with it, layering bands like the Ramones with house and '50s movie-music with the likes of Jay-Z.

There's also been a lot of speculation about who the mystery celebrity DJ is on Jul 25. Will it be Paul Oakenfold, DJ Jazzy Jeff? Honestly, I've been wracking my brain to come up with a suitable hint that wouldn't totally give it away ... all I can say is you'll likely never guess, but it's probably a show you won't want to miss. ♥

ALL SHOWS AT THE BANK PARTY TENT

THU, JUL 19 (6 PM)
KICK IT! PARTY
DJ AM

FRI, JUL 20 (4 PM)
AFTER WORK
ZOO 2K, NESTOR DELANO,
LUKE MORRISON

SAT, JUL 21 (5 PM)
6000 TIMES OLD SCHOOL BLOCK PARTY
HARMEN B, DJ KWAKE

WED, JUL 25 (6 PM)
SURPRISE CELEBRITY DJ

THU, JUL 26 (6 PM)
TOMMY LEE AND DJ AERO
\$35

FRI, JUL 27 (3 PM)
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JULY 19 - JULY 25, 2007

VUEWEEKLY

49

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THE REAL MCKENZIES / THE SAINTE CATHERINES

FRIDAY JULY 20 PFF ENTERTAINMENT PRESENTS

STEVE MURANO
FLATLAND FUNK
SINULFX
TITUS I & GEMINI

SATURDAY JULY 21 UNION EVENTS PRESENTS

DEL THE FUNKY HOMOSAPIEN
BUKUE ONE / ZAC HENDRIX

SUNDAY JULY 22 UNION EVENTS PRESENTS

SAOSIN
POISON THE WELL / THE RECEIVING END OF SIRENS / FLIGHT 409

TUESDAY JULY 24 URBAN DNA PRESENTS

EMC: MASTA ACE, WORDSWORTH
& SPECIAL DEAT SOCIETY SHOWCASE FEAT. MARCO POLO / ATTIC / MOSS & TORAE

THURSDAY JULY 26

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SIX PACK JACKET & THE GIVE 'EM HELL BOYS

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& TOUR KICKOFF
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UPCOMING EVENTS

THURSDAY JULY 19 JCL PRODUCTIONS PRESENTS

THE GOLDEN DOGS
PORTRAITS / NIK PERRAULT

FRIDAY JULY 20 - EARLY SHOW AT 7:30PM

THE WYRD SISTERS

FRIDAY JULY 20 - LATE SHOW AT 10PM

ILLFIT OUTFIT W/THE GHOST IS DANCING

SATURDAY JULY 21 - EARLY SHOW AT 7:30PM

NATHAN & MANRAYGUN

SATURDAY JULY 21 - LATE SHOW AT 10PM

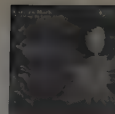
THE JIMMY SWIFT BAND

MONDAY JULY 23

JFK & THE CONSPIRATORS
WITH ONE NIGHT BANDUPCOMING: 27 BRET DENHAM • 28 WAX MANNEQUIN
4 MAD COWBOYS • 101 RIPCORN • 111 TIM GILBERTSONTUESDAY
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ALBUM REVIEWS

NEW
SOUNDSCAROLYN MARK
NOTHING IS FREE
MINT

DAVID BERRY / david@vuweekly.com

Carolyn Mark probably makes heartbreak sound a bit too good; a spin through her latest, *Nothing is Free*, is almost enough to make you want get into a series of disastrous relationships, if only for the insight you'll gain from being tossed around like love's rag doll.*Nothing is Free* is loaded from top to bottom with bad lovers, from men who want "a whore in the kitchen and a wife in the bedroom," as Mark laments on "Honest Woman"—Incidentally, a song about how no man is quite man enough to make an honest woman of the Victoria chanteuse—to the desperate fool who wonders what the fuck true love would be good for if it even existed on "Pink Moon and all the Ladies."

Mark somehow manages to sound both mournful and upbeat throughout, as sad that things didn't work out as she is happy she'll get another chance. Backed by a sound that smells distinctly of whiskey-and-tears country without letting it get overripe, she basically explains why she might be getting into so many lousy relationships: she's impossible not to love.

FORD PIER
ORGAN FARMING
SIX SHOOTER

MARY CHRISTA O'KEEFE / marychrista@vuweekly.com

Photographs of Ford Pier should show him gazing into a foreseeable Utopian future with a penetrating stare, black beret perched on his head at a jaunty angle and an uncountried

flag streaming behind him. One of the most reliably cogent, swift, and (jonathan) Swiftian songwriters in Canada, Pier is a true revolutionary.

Organ Farming is a shot over the bow—the first six songs of a cycle that will be completed with a full-length later this year. Like Freddie Mercury with an unholy intellect, polymathic mind and encyclopedic record collection Pier damns the machine, excoriates the middle classes for mindless complacency, bemoans disposable technology and the hackneyed branding of everything and nicks an Aerosmith/Run DMC-esque guitar riff to frame the desperate déte de the sexes.

In the heartbreaking finale—an early Elvis Costello-ish anthem of brainiac passion—a weary Pier pleads for a human place of connection and renewal in the midst of shoring up against the banality of evil.

It's worth noting that despite a decades-long absence, Pier was formed in the DIY crucible that is Edmonton, That's our son charging into the breach, creating mayhem on the battlefield of culture, looking towards a better tomorrow.

BROTHERS OF A FEATHER
LIVE AT THE ROXY
EMI

EDÉN MUÑOZ / eden@vuweekly.com

It can be a beautiful thing to hear a band turning up the amps and pummeling a song into oblivion, but sometimes a tune that works in a high-octave format won't hold up with just a guitar to support it. That's part of the reason that the good ol' unplugged format can still hold some weight and turn out some

better than average albums. The duo of Chris and Rich Robinson, the brothers who guide the Black Crowes has joined the throngs of the unplugged, and the results are ... not bad.

Live at the Roxy, while not perfect by any means is better than someone who knows only those underwhelming and overplayed classic rock radio staples like "Jealous Again" or "Hard to Handle" would suspect. Rather than riding on those coattails, the brothers Robinson dig a little deeper, pulling out a few new songs, a lesser-known Crowes track in "My Heart's Killing Me," a couple of songs from their respective solo careers and even some covers that avoid the obvious and well-beaten path. The highlight of the album might just be a reworking of "Thorn in My Pride," a Crowes track that is hard to imagine in any format other than with the full band—or was until now, that is.INTERPOL
OUR LOVE TO ADMIRE
CAPITOL

ROSS MOROZ / ross@vuweekly.com

I remember, upon first hearing Interpol's breakout single "Obstacle 1" sometime in 2002, being immediately enamored with the New York quartet and wanting desperately to hear more. When I did get my hands on their first full length, *Turn On the Bright Lights*, it wasn't without its charms—"Stella was a Diver," "PDA"—but nothing really approached the sublime brilliance of "Obstacle 1."I bring this up because the band's latest release, *Our Love to Admire*, features one absolutely killer single—"The Heinrich Maneuver"—surrounded by an album of increasingly ponder-

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MUSIC ENTER SANDOR

STEVEN SANDOR
steven@vueweekly.com

Last week, the boss asked me to compare Edmonton's music scene, which is still very near and dear to me, to Toronto's.

Of course, I had to come up with an anecdote, and I can think of none better than something I noticed at one of Shout Out Out Out's many shows here in Toronto. A Toronto gig for an Edmonton band is sure to bring out all the expats; without even having to make a phone call or send out an e-mail, I know I'm going to see pretty well all the people I know in the city who have made the move from Edmonton. And, once at the show, I see even more vaguely familiar faces—people that I don't know, but remember seeing at the Black Dog or the Starlite or at some hall show in Eastwood a few years back. Maybe it's a bad thing for the Edmonton band, which is trying to expose itself to a new audience, but the expats badly outnumber the native Torontonians. Honestly, the number of Oilers shirts and caps is ridiculous.

And that is really what sets Edmonton's scene apart from a larger centre like Toronto: Edmontonians actually get excited to go to shows. Maybe it comes from a deep-seated inferiority complex. I know how frustrated Edmontonians get when various bands don't come through the city. Because

the city isn't on Highway 1, it means a tough side-trip up the Queen Elizabeth II to get to town. So, when bands decide to come, whether it's a hipster act or a major touring band, the city has an enthusiasm that you won't find in Toronto, where pretty well every major tour stops and every show is greeted with a ho-hum attitude. And that same enthusiasm is passed onto the local scene.

And that enthusiasm isn't lost when Edmonton music fans leave the city behind. There's a fierce loyalty to support their old neighbours when they go on their tours. And I don't think the same can be said for expats from the major Canadian cities. Is there a fierce cadre of ex-Torontonians who pack a Golden Dogs or Holy Fuck show in Edmonton? No.

It also helps that this generation of Edmonton bands is the first to not try and escape those Alberta roots. Whether it's Cadence Weapon's E-Town lyrical references or Nik Kozub's "780" tattoo, Edmonton acts boast about their home town when they play in other cities. That's a big change from a decade ago, when the goal was to leave Alberta as fast as possible and set up shop in Vancouver (see SNFU or Nickelback).

All those factors have created a cult of Edmonton-born, Edmonton-supporting music fans who reside in Toronto. ▀

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.

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us dirges. This isn't to say that *Admiral* isn't a listenable record—if anything, as a cohesive statement, it works better than any of their previous releases. It just seems to lack some of the snap and crackle of the group's earlier work. The titles of songs like *Admiral*'s "No I in Three-ome" and "All Fired Up" hint there's a to be had here—and there is—but even at it's most satisfying, nothing on *Admiral*, save "Heinrich," even holds a candle to "Obstacle 1" or even *Antics*' "Evil"—"Narc"—"Slow Hands" trifecta.

BOB SINCLAR STANDS OF FREEDOM

JONATHAN BUSCH / jonathan@vueweekly.com

French DJ Bob Sinclar wakes the neighbors on *Sounds of Freedom*, an unoriginal stack of new tracks, but remixes with no discernible irony in check. While his 1998 Jane Fonda-sampling hit "Gym Tonic" made me bob my head and lip-sync "five-six-seven-eight-and-back" simultaneously, his latest work makes little effort to confuse any new elements from the still somewhat untapped disco era.

There are a number of remixes of his bar-friendly tunes "I Feel For You," "Rock This Party" and "Everybody's Movin'," but I couldn't hear much difference from the originals. Most of the mix sounds like free internet radio, so why anybody would pay for this is a bit of a headscratcher. Even while the male vocals on the closing number, "Give A Lil' Love," flirt with the likes of Sylvester, it only inspired me to shut it off and dig through some old records to find the mighty real thing.

THE NAKED APES SOMETHING IN MY GENES

LEWIS KELLY / lewis@vueweekly.com

Every now and then, something comes along that can shake your faith in humanity. It could be an offhand comment from a stranger, an episode of a TV show or, as is the case with the Naked Apes' latest, a record. Listening to *Something In My Genes* is a lot like listening to a fart joke that goes on and on and on. And the joke isn't funny. Also, the guy telling the joke punches you at the end.

The Apes sounds like Blink 182 would without talent—the band's songwriting chops are nonexistent. The tunes address things like nymphomania, sex with fat women, premature ejaculation and how great it is to be immature. How these guys got a record deal—or, for that matter, tie their shoes—is beyond me.

Unless you are in the junior high, avoid this album like the clap. Please.

HAKU! QUICK SPINS

WHITEY and TB PLAYER
quickspins@vueweekly.com

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Like when dad gets drunk

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ARIES (MAR 21 - APR 19)

Here's how you damage the Aries soul, according to astrologer Steven Forrest: you bore it, you deprive it of adventure, and you starve it of chances to grow courageous. I'm worried this could happen in the coming weeks. According to my reading of the omens, you may be tempted to get involved with things that are too easy for you. Here's what you can do to make sure this doesn't come to pass: invite yourself into unpredictable situations. Give yourself assignments that will force you out of your comfort zone. Fall in love with questions that will turn your mind inside out.

TAURUS (APR 20 - MAY 20)

I'm drinking a toast to my grade-school teachers, five of whom were stern spinsters in their 50s and 60s. I may not have esteemed them when we were together, but from my current vantage point, I'm ripe with gratitude: pleased with my ability to wield the English language and do the arithmetic my business requires and hold in my imagination a clear vision of the planet's geography. Those maestros taught me well, and I'm in awe of their tireless efforts. Now I suggest you do something similar to what I just did, Taurus. Feel a flood of thanks for the helpers and teachers from your past (even the inadvertent ones) whom you have never appreciated sufficiently.

GEMINI (MAY 21 - JUN 20)

A few years ago, a high school football team in Colorado was reprimanded when officials discovered that players had soaked their uniforms with an oily cooking spray before a big game. Though there was no specific regulation against it in the rulebook, the greasy stuff made it harder for their opponents to tackle them, giving them an advantage. I'm recommending their play to you in the coming week, Gemini—at least metaphorically. You will benefit from being slipperier, more elusive and difficult to pin down than usual. I'd also like to see you be extraordinarily cagey, foxy and tricky. To help focus your mind on this assignment, buy a can of cooking spray and create an altar around it.

CANCER (JUN 21 - JUL 22)

Imagine all the life processes that unfold outside of your conscious awareness; your body digesting your food and circulating your blood; trees using carbon dioxide, water and sunlight to synthesize their nourishment; micro-organisms in the soil beneath your feet endlessly toiling away. What other growth and transformation might be going on in secret, Cancerian? This is the perfect time to tune in to all the vitalizing alchemy that is usually hidden from you. In a sense, you have X-ray vision.

LEO (JUL 23 - AUG 22)

How should we visualize the phase you're in? Are you coming back home after a harrowing journey to the abyss? Or are you about to launch a quest straight into the heart of the dawn's blinding promise? Paradoxically enough, Leo, you're doing both. You're coming and going at the same time. You're graduating from an

BRYAN BIRTLES / bryan@vucweekly.com

Weird Al Yankovic has experienced much success in his generation-spanning career. From his popular albums, movies and TV shows, to seeing the world on his many tours, it doesn't seem like much could possibly be missing. But, according to the parodist, there was one thing he was still striving to achieve.

"Being in the top 10 is something I had obsessed about for most of my career," Yankovic says of the success of his recent single "White & Nerdy," which hit #9 on the Billboard Top 100. "I know it's just a number, but I had never broken that barrier. I never dreamed that 27 years into my career it would finally happen."

"White & Nerdy" tapped into the recent rise in nerd culture that has seen movies such as *Napoleon Dynamite* and the *Harry Potter* series—along with those "Talk Nerdy to Me" t-shirts—become some of the most recognizable pieces of pop culture around. And while nerds have only become the new cool recently, Yankovic has been a nerd his whole life.

"I like to think that I'm partly responsible [for the popularity of nerds]," laughs Yankovic. "I've been plugging away in my own nerdish way for the last few decades—I'm doing my part representin' for my homies."

YANKOVIC IS HEADED out on tour in



PREVIEW | WED, JUL 25 (8 PM)
'WEIRD AL YANKOVIC
ED FEST (CAPITAL EX), FREE WITH GATE ADMISSION, ALL AGES

the great white north of Canada, the country he skewered in the single "Canadian Idiot"—a song that puts Canadian stereotypes to the tune of Green Day's "American Idiot." Although he poked fun at us,

Yankovic is sure everything will be hunky dory when he gets here.

"It's actually a veiled love letter to Canada," he says of the song. "I've always known that Canadians have great senses of humour. Early on in my career I got a lot of support from Canada—more than I was getting in the States for a while—so I've always had a great affinity for Canada and Canadians. It's always been a great thrill to go up and perform there." ♡

ancient lesson and beginning a new course of study. Hints of the future are mingled with the last gasps of the past.

VIRGO (AUG 23 - SEP 22)

"Write the bad things that are done to you in sand," says an Arab proverb, "but write the good things that happen to you on a piece of marble." That's perfect advice for you in the coming days. Why? Because I believe you'll be cheated or slighted in a way that will have only minor, short-term consequences, whereas on the other hand you'll be the beneficiary of a loophole or the recipient of a generous blessing that should reverberate for a long time.

LIBRA (SEP 23 - OCT 22)

Buddhist teacher Thich Nhat Hanh, born under the sign of Libra, has been described by a fellow teacher as "a cross between a cloud, a snail and a piece of heavy machinery—a true religious presence." He translates his lofty visions into the most intimate and practical terms, even providing suggestions about how to get more spiritual inspiration out of breathing, eating, and walking. Take a similar approach in the coming weeks, Libra. Bring heaven all the way down to earth. Make the smallest details of your life reflect your highest ideals.

SCORPIO (OCT 23 - NOV 21)

The modern English word "weird" is derived from the Old English term *wyrð*, meaning "destiny." By the late Middle Ages, *wyrð* had evolved into a concept similar to the Eastern notion of karma. It implied that the momentum of past events plays a strong role in shaping the future, but that human willpower can nevertheless

also have a hand in creating upcoming events. In some uses, *wyrð* could even mean "the power to control destiny," as exemplified by the three Weird Sisters of Shakespeare's *MacBeth*. I bring this up, Scorpio, because your Wyrd Factor is pretty high these days. While the consequences of your past are certainly impinging on your present to some degree, you've rarely had a greater ability to override them through the force of your intentions.

SAGITTARIUS (NOV 22 - DEC 21)

"Most people experience 'cubicle creativity,'" says businessman Gerald Haman. "The size of their ideas is directly proportional to the space they have in which to think." Just in case this is true, Sagittarius, I urge you to expand the box you occupy while dreaming up solutions to problems and fantasizing about the adventures you want to embark on. It's time to stretch the boundaries in every way you can imagine.

CAPRICORN (DEC 22 - JAN 19)

"Dear Rob: Last night I dreamt that I finally met the soulmate I've been looking for all these years. We were making love in a limousine that was driving us to the church where we would be married. Then a terrible thing happened. Right there in my arms, my perfect lover turned into a toothless, stinking geezer whose sparse white hair was falling out in my hands. I shrieked and ran out of the car. Can you interpret my dream for me? —Crushed Capricorn." Dear Crushed: Your dream may mean that your romantic ideals have become outmoded; your long-standing fantasies about what constitutes your perfect lover are no longer relevant. It's probably time to adjust your definitions.

AQUARIUS (JAN 20 - FEB 18)

If you're in a mood to take maximum advantage of the cosmic currents, read Dara Wier's poem "A Modern Version of the Way the Rosary Was Once Said Throughout Western Europe in the Late Middle Ages." What she expresses there is exactly the attitude you should cultivate. Here's an excerpt: "I'm not sewing velvet patches on a woolen blanket, not putting silver buttons back where they belong, not sweeping or folding, not in my right mind, not knowing what I owe or to whom I should bow down or thank or praise, no neither am I storing up good deeds I'll need when I need bailing out, nor do I wish to settle old scores, nor not keeping wolves at bay, and I'm not disturbing antedots, not in touch with fine madness, no, I'm not hiding under the kitchen table not wanting to listen anymore, nor am I staying awake in case I might miss something, no, I'm not starving forever into a fire, nor walking through a rainstorm into a cypress grove, nor, and I'm not waiting for lightning to strike."

PISCES (FEB 19 - MAR 20)

While browsing at the garden store, I saw an item that would be perfect for your current metaphorical needs: rose gloves. They're specially designed to protect you while working with those lush but thorny flowers. They feature padded palms, reinforced fingertips, and extra-long gauntlets that safeguard your flesh up to the elbow. As you play with and care for your own metaphorical version of the paradoxical rose in the coming days, I suggest that you arm yourself with equivalent protective measures. ♡

Dating losers is okay, but dating boring losers sure ain't

ADVICE ALT.SEX.COLUMN

AMUREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA

I'm a 36 year-old single bisexual woman who is beautiful (or so I'm told), I've been attracting more than my fair share of inappropriate dudes/women. This past year, my cousin's boyfriend came on to me a married guy begged me, and a possessive Scorpio threatened suicide over me. I dated a 55-year-old who had exema and a flaccid penis after three pumps, a lesbian rageaholic (my first) and a 32-year-old who nearly bit off my nipple (clumsy) and came after two seconds but who wants to marry me and have kids.

Part of me just wants to leave some fun, get taken out to dinner and have to be free. Part of me wants a committed relationship, but every one so far has led to people wanting to control me. I believe

that I can have it all—fun, freedom and commitment. I notice I attract men who are in shit marriages and I empathize and listen (which for some reason turns them on). Sometimes, I think the most compassionate thing to do is to lay them. Other times, I remember the pain my father's cheating caused and feel they should make a real choice and leave, not default to me. Should I lay them or leave them alone? Is there a hormonal rage that happens after 35? Do you think that I'm attracting these sorts of people because, on some level, I don't want a relationship?

LOVE, BAD GIRL

DEAR DAD

Wow, girl, you are one big messy mess. I'm seriously tempted just to sum up all your behaviors and all your questions with one big "quit that" and go back to bed, but you were so nice I feel I owe you a little more than that.

I don't think your problems have a

thing to do with being "beautiful" one way or the other, so put that right out of your mind, if you can. (Covering the mirrors might help, but might also attract love/don't vampires, which is probably the last thing you need right now.) Also, when you said "inappropriate partners" I was, frankly, kind of expecting something sexier than the bunch of sad-sack suicidal needle-dicks catalogued above. Where are the drunken, occasionally abusive Irish poets? The girls who look like Gina Gershon did in *Bound* but throw violent fits if you so much as mention a long-go ex? The guys who are cute and funny and fantastic in bed but refuse to meet your friends? You know, the hot sexy bad for you people? Surely if you're such hot stuff yourself you can find a better class of losers to waste your time on ...

I HAVE A FEW NEW RULES for you, since you seem, toddler-like, to be acting out rather bravely in hopes that someone will step in to set some limits and make the

world make sense again. First, no sleeping with people you have no respect for. ("Buddha belly and flaccid penis?" Okay, then, don't fuck him. Certainly don't fuck him and then make fun of him.) Second, no married men (or women), period. Just because they "default" to you does not mean you must make yourself available. Third, even with better prospects than these, sorry, you cannot have it all, and not just because where would you put it. You can't have both complete freedom and complete commitment because, hey, mutually exclusive.

Once bound (note the word) to another person, even polymorously (if you must) you will have to accommodate his/her/its needs and wants sometimes, even at the expense of your own. Anyone who does not understand this really is still operating as a sort of giant (albeit in your case very physically attractive I'm sure) toddler. You need to grow up a bit, after which you may begin to attract more suitable partners, or at least learn, as toddlers

must, that you don't have to pick up every random thing, no matter how unsuitable, and put it in your mouth.

As for attracting whichever because you want or don't want a whatever, I think there's a fallacy there that we all tend to fall for and which is, like so many things, simply not as true as it sounds. I suppose that the most popular version, the one about how desperation is not attractive so stop wanting a boyfriend/girlfriend and one will magically appear, has a certain truthfulness going for it but it also both blames the victim and promises more than it can deliver. Personally, I neither believe that you are attracting lucky people because you don't want nice ones, nor that the universe will deliver someone really neat as soon as you deserve him/her. It would be nice if things worked out that equitably for everyone but in my experience the universe is kind of shiftless and lazy and just doesn't bother.

LOVE, ANDREA

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